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Seventy-fifth Year
November 1, 1955

FROM THE EDITOR'S DESK...

Twentieth-Century Troubadors

■ Nowadays, it seems, almost every artist you meet on 57th Street has either just returned from a European tour or is making last-minute plans for a jaunt to South Africa, the Near East, or "down under." Perhaps, with the exception of diplomats, no single group has become so travel minded as musicians, what with soloists, ensembles, teachers, educators, and music lovers hopping from festival to festival almost as swiftly and punctually as nomadic birds.

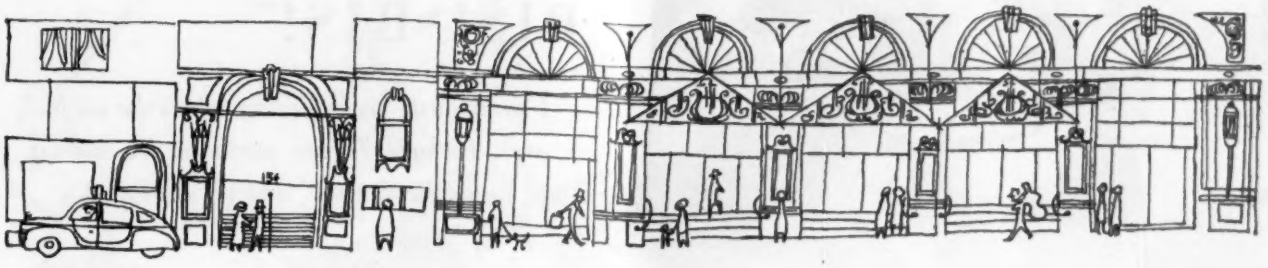
Within the past several months we have exported three of our finest orchestras — the Philadelphia Orchestra, the New York Philharmonic-Symphony, and the Symphony of the Air, and have welcomed as visitors the Berlin Philharmonic, the Amsterdam Concertgebouw, and the London Philharmonia, not to mention numerous smaller ensembles, dance groups, and solo artists. This past summer saw what amounted to almost a mass exodus of music teachers and educators en route to European festivals, and in the summer of 1956 the National Association of Teachers of Singing of Sweden has announced plans to spend three or four weeks visiting American schools and music festivals. Stay-at-home music lovers and musicians were attracted in the largest numbers ever to such major festivals as Tanglewood, Aspen, and Chautauqua.

In the past two seasons we have received numerous reports of individuals or groups rushing off to catch an opera performance or two in Chicago or San Francisco. This is a healthy sign, we think, because for years the Metropolitan Opera season seemed to be the only one that opera lovers would travel any considerable distance to attend. Our informants have no compunction either in recommending opera performances in Tulsa, San Antonio, New Orleans, Los Angeles, and other U. S. cities. The multiplication in recent years of symphony orchestras, opera companies, and locally sponsored concert series, indeed, makes it probable that this fall and winter you will find first-rate music-making no further away than a few hundred miles. Which reminds us to suggest here and now that airlines and railways might profitably consider arranging special concert tours, similar to the show trains and sport trips that have been popular for some time.

One of the most encouraging signs on the international scene is the recent ever-so-slight lifting of the Iron Curtain to permit artists from both sides to share their art with those whom only a short while ago it seemed must remain strangers or enemies. One of the great powers of art is that it enables us temporarily to forget ideologies. For this reason, it may be that 20th-century troubadours will accomplish more to break through the barriers of fear and distrust than 20th-century diplomacy. In this regard, we are pleased to note that our own State Department, through ANTA, has sponsored and underwritten transportation costs for a number of artists and orchestral ensembles serving as musical ambassadors to foreign lands. This action by a nation traditionally opposed to government support of the arts is a very real tribute to an enormous power for good, which is the effect of every great artistic tradition. Perhaps music really is a universal language after all.

Gid H. Waldorf

ALONG 57th STREET



■ Notes, releases, threats, a hymn of joy, all sorts of things from all sorts of people who want to be friendly, who want to be in the news, who want to be part of the news, who are in the news . . . so it goes, piling up on this desk like snow. But snow melts. Maybe these heaps of seasonal "paper" will also vanish. . . . Here's a sheaf of notes about **The Committee To Save Carnegie Hall.** Of course, we all want to save Carnegie Hall, and we are delighted to note that among those who are working hard to realize this dream are **Marks Levine,** Chairman of the Concert Division of the Committee, **Sol Hurok, Frederick Schang, John Ortiz, Herman Neuman, Cesar Saerchinger, Herbert Barrett, David Rubin.** The latter represents independent managers, and a good healthy thing that is. These men of various musicks will get together with Carnegie's principal lessees and talk over future plans for keeping the hall in place and erect. Interesting that the top lessees come not only from Manhattan, but from Philadelphia (**Ormandy** and his boys) and Boston (**Munch** & Co.). Also right in there plunking is **Miss Bess Myerson.** Ubiquitous is delighted to think that the former Miss America—"and more recently a television and radio personality," as our little release tells us—is acting as "the official hostess of the Awareness Campaign of the Committee To Save Carnegie Hall for 1955-56." Everything between the quotes is quoted from **Jack Vaughan's** October 2nd release. Vaughan is the Promotional Coordinator for the Committee to Save Carnegie Hall. We like to dream away the hours, now that winter's come, making up little scenes in which the "former Miss America and more recently a television and radio personality" sells awareness to all sorts of people and, single-handed, saves old Carnegie Hall, every last little old nicked brick of it. Maybe, as she sells awareness, Miss Myerson will even say to those on the buying end what she said to Mr. Lawrence Tibbett, Executive Chairman of the Committee-to-you-know-what. "Women in the entertainment industry," she said, "have an obligation to preserve an institution as important as Carnegie Hall in the cultural life of the community." But why only for 1955-56, we wonder? We also find joy and hope and even pre-Christmas spirit in Mr. Vaughan's paragraph which begins, "The Committee is enlisting the support of public figures. . . ." Yea, verily, and in sooth! As we were in the habit of saying, when we were one of the fun-loving Rover boys, what a good way to begin—enlisting the support of such a very public figure as that of the "former Miss America, etc." Maybe the gentlemen of the Committee could persuade the lady to nibble her way out of a great big pie. I bet that every red-blooded American male over the age of three would plunk down wampum for a gander, and haul in more than the $5 million desperately needed to buy the Hall and operate it as "a nonprofit cultural foundation. . . ." We wonder whether "Miss America, etc." and her fellow workers will be setting up booths on that one-acre being held for the Philharmonic up Lincoln Square way. I bet you could make enough not only to save the Hall but even to give me some of the leftovers for my just-formed "Save the good old red-plush Metropolitan Opera House Committee." So Ubiquitous doesn't move with the times. Anyone want to be on my new "Save the Met" Committee? Just write to Ubiquitous. . . .

■ While we're on the Met, **Mr. Bing's** hired a new tenor, young **Mario Ortica.** Bing heard him summer last, and we shall be hearing him in "Aida," come Nov. 19. That's the matinee (non-subscription) in which **Tebaldi** will air (pun intended) her Aida for the first time from the Met. Note that Ortica is in his mid-twenties, from Treviso, Italy. He has appeared in small Italian houses, the Cadetti della Scala, and finally La Scala itself in the revival of "La Wally." Then came a "Don Carlo," a "Tosca," the Milhaud "David," "Andrea Chenier," a "La Fanciulla del West" in Lisbon, a "Norma" at the Maggio Musicale, and a Canio at the Terme di Caracalla. Good luck, Mario. . . . We wonder why that little play-tune children sang years ago, while romping with a ball, continues to sound in our ears. We think it went something like: "One, two, three, alarie, I spy **David Poleri.** . . ." Something like that, while you pounded a bouncing ball on the old slate pavements of Manhattan. But maybe Mr. Bing never heard that little play-tune when he was a little boy. Maybe Mr. Poleri doesn't even care.

■ Loads of luck to **John Hershberger.** He's out on his own now, having moved on from the **Muriel Frances** agency. Hershberger's at 17 East 48th Street, and he's doing the personal relations, locally, for the Philadelphia Orchestra, which he's done for some years now, and wonderfully well, too (lucky break with **Gilels**). . . . We love our seats for the Philadelphia, even though we loathe our neighbor. She sleeps vociferously through the concerts and should be compelled to stay home and give her ticket to someone who knows a first-rate orchestra when he hears it. . . . Our own **New York City Ballet** comes back to us on Nov. 8, and on Dec. 9 they give us our annual Christmas treat, "The Nutcracker," and a premiere, a **Balanchine** "Pas de Dix" to music from Glazounov's "Raymonda." Two other suspenseful events: on Nov. 15, **Todd Bolender's** "Souvenirs." **Samuel Barber** wrote the score, Nancy Norman commissioned it, and we wish Todd all the luck in the world because he deserves it. Nov. 22: Bizet's "Jeux d'Enfants" will be Balanchinized with decor by **Esteban Frances.** Sounds real plashy. **Ashton's** "Picnic at Tintagel" is also scheduled to be revived. Its not been danced for a season or so—but when is a revival? . . . And that's all for now, because there's too much more to go into. See you after V Day (Vienna, get it?). UBIQUITOUS

The Tuckers at home.

ON THE COVER

"BIS! BIS!"

Unanimously acclaimed by critics the world over, Richard Tucker attributes his success to "good hard work" and no short cuts.

"RICHARD TUCKER is the best tenor in the world today, and he has been for some time"*—is the unanimous opinion of audiences, critics, and managers of opera houses and symphonies all over the world. The great golden voice of Richard Tucker will be heard in the title role in the Metropolitan Opera's new production of *The Tales of Hoffmann* on opening night, Nov. 14, the fourth time in the past five years that Tucker has sung in the opening night performance. His voice has served as a passport to fame in many fields since his phenomenal debut at the Metropolitan, including oratorio, radio, television, recordings, and as soloist with major symphony orchestras under the batons of such conductors as Toscanini, Mitropoulos, and Monteux.

Richard Tucker's visits to Milan during the past two summers have earned for him the distinction of being the first American tenor ever to be invited to make official La Scala Opera recordings, and the only tenor in the world ever to be invited to record for both the Metropolitan and La Scala. Mr. Tucker has been very busy as a recording artist, having sung many complete operas, several groups of operatic arias, cantorial music, and popular songs for Columbia Masterworks Records. His recordings at La Scala, *La Forza del Destino* and *Aida,* were made by special arrangement between Columbia and Angel Records (exclusive distributors for La Scala recordings).

The Brooklyn-born tenor first showed signs of his remarkable talent at the age of six when he sang with a local choir. "I always knew, even when I was a kid, that the Metropolitan was my goal," says Tucker. But that didn't prevent him from being a football, handball, baseball, and swimming star as well. After graduating from high school he worked as a Wall Street runner, and later in the textile industry, but he decided to devote all his efforts to singing after he met and married a music student named Sara.

For the next few years Tucker pursued his goal with patience, energy, and artistic devotion. He entered the Metropolitan Auditions of the Air, got a job with the Chicago Theatre of the Air, and sang operetta. He was auditioned at the Metropolitan, and the following year (Jan. 25, 1945) made his debut. (Tucker celebrated his tenth anniversary at the Metropolitan in January, 1955 by signing a new contract with a pen that belonged to Caruso. The pen was a gift to Tucker from Bruno Zirato, manager of the New York Philharmonic-Symphony.)

*San Francisco *Examiner*, Dec. 6, 1953.

The New York Times noted: "Mr. Tucker is now among the finest tenors at large." Arturo Toscanini seemed to agree; he chose Tucker to sing Rhadames in the now-historic NBC Symphony broadcast of *Aida*. Of Toscanini, Tucker says, "It was wonderful to work with him, but it really takes something out of you. He's such a perfectionist that singing for him is like being banged up in a football game with Notre Dame, then going out to play Georgia Tech."

A few months before that Tucker had gone to Italy (a country not given to easy praise of imported singers) to appear at the Arena in Verona. The Italians were enthralled to the point of frenzy. Here at last was somebody who reminded them of Caruso. At the end of his big second-act aria the audience rose to its feet and yelled "Bis! Bis!" (Encore!) Tucker finished the act and then retreated backstage in some confusion. "I thought," he explained later, "they were shouting 'Beast! Beast!' "

Mr. Tucker attributes his success to the fact that he is a firm believer in the school of "good hard work." "The only way I got anywhere," he says, "was through intensive study and training. I didn't look for any short cuts." In addition to his Metropolitan Opera and concert appearances, Mr. Tucker has proved a popular guest artist on many national television programs. For two consecutive years, Tucker was voted by *Downbeat* Magazine's critics poll the best tenor of the year. And Ed Sullivan, in a recent newspaper interview, attributed "Toast of the Town's" popularity to "prestige performers—a Richard Tucker, a Sadler's Wells Ballet."

Commenting on his television and radio appearances, Tucker said, "The opera and concert singer is now as much a part of the commercialized entertainment picture as the pops singer. But it really keeps one busy. Years ago opera singers didn't have all these things to do. When they came to New York from Europe, they had only a few opera appearances and maybe a concert or two to prepare. Now, besides opera rehearsals and performances, a singer has to find time to prepare for recording sessions, television and radio shows, and recitals. But I love it."

The simplicity of Richard Tucker's home life is in contrast to the glamour that surrounds his artistic eminence. He lives with his wife, Sara, and their three sons (who have some of their father's musical talent) in Great Neck, Long Island. At family musicales Barry plays the piano, Henry plunks a ukelele, and David alternately experiments with a clarinet and a saxophone. All the boys like to sing.

The football, handball, and baseball games they play together, and the family's devotion to a religious life, are a far cry from the excitement of opera, coast-to-coast concert tours, and TV and radio appearances, that lead critics to unanimously report: "Richard Tucker brought down the house!"

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Hurricane "Anna"

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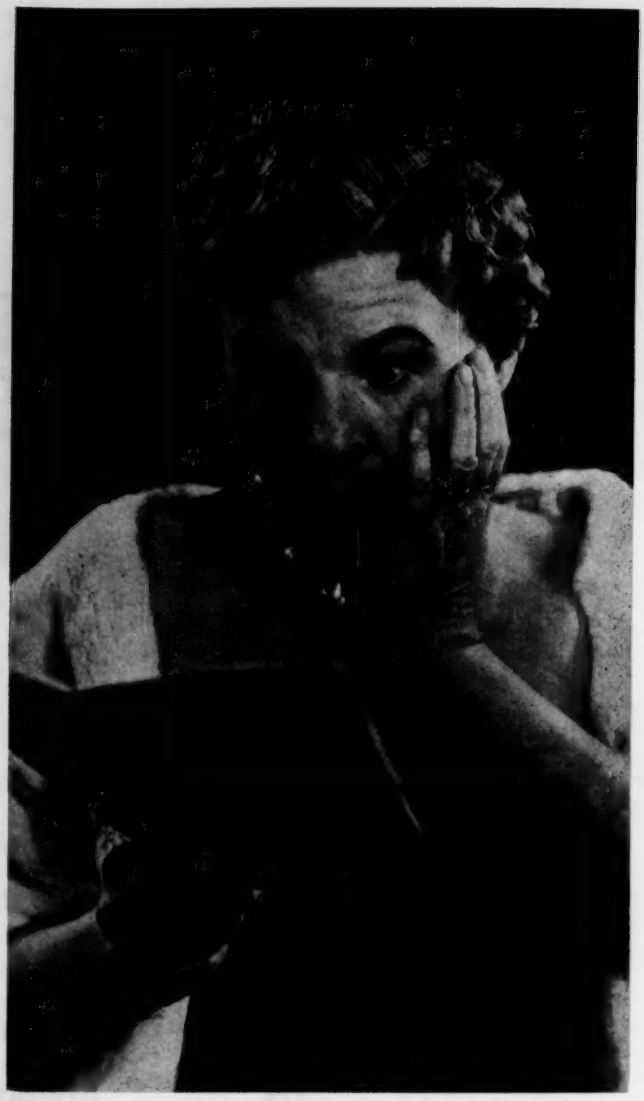


William N. Jacobellis

By ANNA RUSSELL

IT'S for sure—just tell your family and friends you're going on a concert tour, and they'll suddenly go ecstatic on you and blurt out, "How wonderful! Aren't you lucky." Sure am—but it's not roses, roses all the way, believe me. Most people's idea of a concert tour comes straight out of Hollywood. It began with Grace Moore's "One Night of Love" and ran through a spate of similar wishful conjurations having to do with pianists (or singers, dancers, composers, etc.) who, having wasted their sweetness on the desert air, are suddenly "discovered," brilliantly debuted (in Carnegie Hall), and borne in gleaming triumph to a cozy suite at the Plaza, where oddles of orchids, flanks of flunkeys, and imported champagne prove conclusively that the world is this baby's oyster. Hovering somewhere about, a concert manager (looking very much like a Balkan diplomat) will come in, on cue, with, "A triumph, my dear," and the next day sign her up for a magic-carpet tour of world capitals—monotonously successful and conspicuously untainted by bad notices.

Well, take it from me—that's for the birds! When you first come to New York the big managements won't look at you at all—even if you have talent—because they've never heard of you, and they have more talent anyway than they can use—*with* reputations. So you might as well count on starting from the bottom as I did. Talk about experience. . . ! For example, the most peculiar dates are

invariably the least profitable. Nowadays, of course, I appear for perfectly respectable organizations, but in those days anything was likely to happen, and generally did. I remember a booking in one hotel where I had to perform every 20 minutes on a revolving bar; the next engagement was for a Woman's Club of Milwaukee; the next a stag night for the Lumbermen's Convention in Chicago, complete with baton twirlers and stripteasers; and, finally, a concert for the Harvard Club in Boston. I frequently didn't know till I got there what kind of a show was expected of me. I did not travel with an accompanist either, so I had to rely on some local product, a very risky proceeding at any time, and occasionally catastrophic. I remember one elderly lady who turned up to play for me, announcing grandly that she was a pupil of Leschetizky. When she saw that my music was all in manuscript, however, she refused then and there. I had no alternative but to play for myself.

It isn't so much a question of talent as of stamina in these early forays. When you're busy trying to make a name you'll probably make very little money, and the establishments you appear in will probably not show off your best points to advantage, which is naturally a little discouraging. Some people give up at this point, convinced the light isn't worth the candle. But if you can struggle through this valley of the shadow so that a permanent frown does not settle over your features, things may become bright, even rosy.

After this barnstorming period in my own career I was fortunate to meet up with my present manager, Eastman Boomer. After the first season (two concerts: Evergreen, Ala., and Town Hall, New York City), traveling started in earnest. By this time I had acquired an accompanist, so that actual performances were no longer threatened by local talent. Nevertheless, surprises can and do happen. In some towns you will be met at the train by your manager, who will put you through a perfect marathon of radio and TV interviews, press conferences, luncheons, and goodness knows what else. In other towns he won't show his nose until you arrive at the auditorium. I remember one town in Western Canada where the hotel reservation had not been confirmed, the manager could not be located, nor the auditorium. In fact, the only way we knew we were expected at all was from reading an announcement of the concert on a poster fastened to a lamp post.

Then, there are the affairs that go on after the concert. Some of them are terribly polite, especially those where you stand around balancing demi-tasse and spam sandwiches, and everyone oozes charm like mad, and you smile till your face aches. At some of them they feed you to within an inch of your life. Others make you feel that the concert merely served as an excuse for a party afterwards, a kind of dawdling that is much fun, but to be avoided like the plague if bookings are close and you want to keep your health.

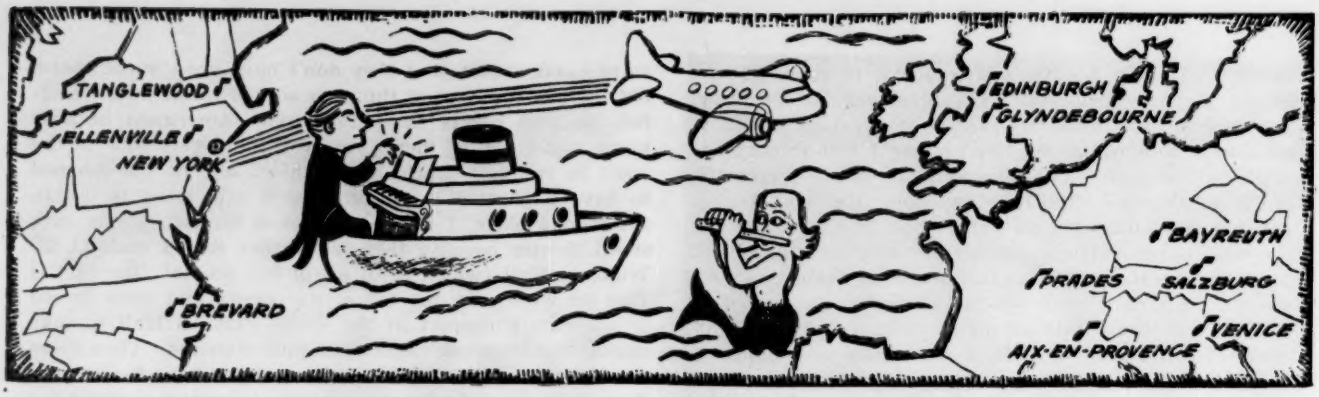
You can also count on the plane or train being late sometime when you're in a helluva hurry. This happened to me in Winnipeg last year, and I got to my television interview one minute before the show began. I didn't know the interviewer, and he apparently hadn't the faintest idea who I was but was too polite to say so. I think he imagined I was some sort of cooking expert. The program naturally ended up in hopeless confusion, which may have been amusing to the audience, though I doubt if it sold a single ticket.

Last fall Mr. Boomer and I took off for Europe on Hurricane Carol. I hadn't been there for 17 years, and he had never been there. Well, if you think the concert business in this country has a few kinks in it, you should go to London. Not that they don't have good music there, but the business end of things is sort of hit-or-miss. (English business habits exasperate some Americans because hurry is not one of them; yet everything gets done in the end.) In the first place, having hired me, no one seemed to have a ghost of a notion what I was going to do. In the second place, I had been booked for two weeks in a small theater because they felt rather sure I couldn't fill Wigmore Hall (which holds all of 500 people). The fact is that we were sold out before we opened and were forced to schedule a concert at the Royal Festival Hall to take care of the overflow (3452 seats plus standees). Then there are the radio and TV jobs of the now-you-have-it-now-you-don't variety. I finally did manage to record a series for the BBC Third Program (radio) and some TV, though how it finally materialized is still shrouded in mystery. And, of course, you must know already that everything stops for tea. Naturally, I was quite prepared for all this, having set out from London some time ago to seek my fortune, and returning now only in order to disprove the old adage that a prophet has no cinch in his own country.

From London we went to Italy for a tour that was absolutely beautiful and great fun, intending to return to America from Venice. Our plane tickets had been duly stamped and dated, but when we got to the airport (via gondola) we were told, "Sorry, your plane flies only Tuesdays and Fridays." (But we had to be in New York on Monday.) Our expostulations didn't ruffle them a bit. They admitted they were not as efficient as Americans, but then who wanted to be efficient? We were obliged to take a taxi from Venice to the Milan airport in order to get home on time. All the while my manager was champing at the bit, and I giving out an Italianate version of "C'est la vie!" The first leg of the hop took us to Paris; then, because of Hurricane Hazel we were detoured to Prestwick, Scotland. Taking off again, to the accompaniment of discouraging reports from the Captain, we were deposited in Iceland, where we were invited for reindeer steaks at two in the morning. At long last we spied the canyons of Gotham, though for some time Hazel kept us guessing where or whether we would put down at all. (Of course I could have mounted my broom, which I always take along for emergencies, and ridden the wind, but alas, my entourage insisted upon a more conventional method of travel.)

Last spring, on a jaunt to New Zealand and Australia for the New Zealand and Australian Broadcasting Commission, I braced myself for the same sort of lackadaisical management I had encountered in London. But this was a different cup of tea altogether. The whole tour was marvelously arranged, the publicity had been well handled, and packed houses were the result. Australian audiences still have the Old World attitude toward a performer. To them you are a star—but a STAR! After the performance they tuck you in a limousine and wave you off as you throw flowers to the admiring throng—for all the world like a royal tour. (It doesn't hurt the ego either.)

In five years of concertizing I have got around a bit —every state in the Union, Mexico, Hawaii, Europe, New Zealand, Tasmania, Australia, Singapore, Canada, South Africa, and Alaska. Yet I have a particularly warm spot in my heart for Chicago, in spite of, perhaps because of, Acidy Cassidy's heroic efforts to freeze me out of town, which I shall celebrate on Palm Sunday next with my eighth concert in the Windy City (the wind from Lake Michigan, however, was never half so cold or lashing as Cassidy's acidulous account of my undoings). Though she may never return to my subsequent Chicago concerts, like the proverbial bad penny I'll always turn up in the Windy City—windblown certainly, unbowed NEVER!



TRAVEL AND MUSIC GO TOGETHER . . . . By JOHN ZOREK

TRAVEL and music have one supreme virtue in common: they dispel fears and promote understanding among the peoples of the world to a degree perhaps unmatched by any other form of intercourse between nations. Modern travel facilities have made possible the exchange of cultural values through the international language of music on a scale hitherto unknown.

Only 25 years ago several months would have been required for an artist to tour a foreign continent in a mere handful of appearances. An orchestra or operatic troupe engaged in a similar venture presented major obstacles. Yet today, almost all our major artists and many leading symphonic, operatic, and ballet groups shuttle back and forth between continents with a frequency that requires editors of musical journals to verify constantly their whereabouts lest they move on to another continent or return home between the time of the latest publicity release and publication deadline. The annual foreign hegira of leading artists is as inevitable almost as the annual income tax. Moreover, the traffic is increasingly two-way, not alone with respect to solo artists but to group attractions as well, for whom foreign tours have become economically feasible as well as politically advantageous. In recent seasons Americans have welcomed musical ambassadors from Japan, India, Israel, Denmark, Germany, England, Spain, and many other countries; this season, thanks to the "Geneva spirit," the Iron Curtain has lifted sufficiently to permit the talents of Gilels and Oistrakh to be enjoyed and admired by the international audience they deserve, and for the American production of *Porgy and Bess* to be heard in Communist lands. Only six months ago the Symphony of the Air began its unprecedented tour of the Orient, and was followed a short while later by Martha Grahame's Dance Group. Two other major American orchestras, the New York Philharmonic-Symphony and the Philadelphia Orchestra, have just returned from enormously successful tours of almost all Western European countries. The long-term, to say nothing of the immediate, effects of this international exchange of art and artists may conceivably reduce misunderstandings and political tensions far more quickly and permanently than a half dozen "Summit Conferences," the interminable bickerings of lower-echelon officials, or the anxious pronouncements of demagogues.

This international exchange of music, however, is by no means limited to artists. No longer is it unusual for travelers to arrange their trip abroad to coincide with specific festivals and other major musical events. The opportunity to hear great works of music in the surroundings in which they were composed is, thanks in large part to modern transportation facilities, within the reach of millions who formerly would not have had sufficient time at their disposal to consider a trip abroad. Nor is it at all uncommon today for audiences to travel hundreds of miles to hear a particular work or performer.

The most obvious development on the international music scene to be enhanced by modern travel facilities is, of course, the music festival. A mere glance at festival programs of last season makes it clear how rapid means of transportation are responsible for enabling leading artists to appear in a number of widely separated cities in a matter of weeks or even days. Improvements in transportation have not only furthered interest in the music and musicians of other countries, but have made it feasible to organize festivals in places hitherto relatively inaccessible. Best proof of this phenomenon is the first Greek Music Festival (indeed, the first international festival held in Greece since ancient times), which was held on the slopes of the Acropolis before an international audience and wtih a roster of international artists, including many American soloists and the New York Philharmonic-Symphony. There was something especially fitting in the opportunity this festival offered to musicians and music-lovers the world over to express the debt Western music owes to the land of its origin.

The list of 1956 festivals is not as yet complete, but an unusually large number of major events are being planned, one of the most prominent of them being the celebration of the bicentennial of Mozart's birth. Again, there will be festivals in Bayreuth, Salzburg, Edinburgh, Holland, Lucerne, Berlin, Greece, and in many other places historically associated with composers or performers.

Many people are already making arrangements to attend the various festivals in 1956. The number of Americans going abroad with a predominantly musical itinerary is increasing each year, a trend which the travel industry was quick to recognize and provide for by facilitating trips to music centers. A four-week trip during the month of August, for example, can include visits to the Bayreuth, Salzburg, Lucerne, and Edinburgh Festivals for as little as $1,000, including transatlantic air passage (tourist class), hotel accommodations, meals, and incidentals. Those fortunate to be able to spend the two months of July and August in Europe can attend festivals, in addition to those already mentioned, in Holland, Aix-en-Provence, and Prades, for a total of $1,400. The stop-over plan offered by airlines allows additional visits en route at no extra cost. The price of admission at the festivals varies according to the city. Depending on the performance, seats can be purchased for as little as $1, except in Bayreuth, where the minimum is $6. Special winter rates to Europe are available to those wishing to attend the Mozart weeks in Salzburg in January, performances at the Teatro della Scala in Milan, or any other event before March 31, 1956. During the festival season (May through September) air and steamship lines schedule special itineraries to the festival cities.

It is still too early to offer anything more than a general prospectus, together with a few specific facts from the air and steamship lines (which follow). *Musical Courier* will publish detailed information from the various festivals, as received, together with hints on how to get there, where to stay, and other useful facts—all of which makes the point for me: travel and music go together.

(*Continued on page* 46)

DO...DO...DON'T...DON'T.....

By LEO LERMAN

IN April we packed (actually stuffed) as little as we could into as little as we could and went off to see and to hear and to feel how people see and feel and hear in places ranging from Shannon, Ireland, to Copenhagen, Denmark, from Paris, France, to Vienna, Austria—a wide axis, the kind of jaunt which, in years before we took to the air, meant trunks and bags and carry-alls and more trunks and still more before we managed to return. This time we climbed (the *we* is strictly editorial) into our Sabena plane (Sabena having diligently routed us to and from near to very far without making the very far seem to be impossibly far) . . . so we climbed into our Sabena plane with what air officials consider sufficient luggage—a couple of compact, "no-weight-at-all" suitcases. (But what has no weight at all? Even nothing weighs something.)

First DO: have loads of private conversations with yourself. This sort of exchange can lead to ulcers, but you will find that talking to yourself is frequently less ulcerating than talking to practically anyone else, especially officials. I do not mean airline officials; they are almost invariably understanding, courteous, benign, and oh, so calm—at least on the surface, where it looks good. Way back somewhere we implied a don't which we do not even think that we will underline save by admonishing—do not take anything with you if you go by air. Do not take a single thing because, somehow, even the nylon-mix you so bravely will wash all by yourself weighs something—and is it hot; Just go without a thing more or less, especially less. If you *must* carry such unnecessities as toothbrush (and teeth, of course) and that sort of thing, query us on how to transport invisibly virtually anything — maybe even a harpsichord replete with "real, live" tuner. You may have to pay a little extra for the latter, but even without a harpsichord in your retinue you can use, we are sure, a tuner in all sorts of pinches. So there you go with absolutely no baggage or luggage at all (the difference between baggage and luggage is a matter of initial cost and personal temperament) and not even a nylon-mix to your back.

A DON'T for the plane: "DON'T." And by that we mean: **"DON'T."** We love flying when we are flying, but oh, what a feeling before, way before. In case you do fly—let's say to London via Sabena—in case you do, you won't get there. You just won't. You will get to Manchester, which is also in England but is not in London. Then, if you are not hep, you will get on a train and trundle about five hours worth (having already zoomed about ten hours worth from N. Y. to Manchester) and eventually get to London and into bed, where you will probably remain for at least two days recuperating. You can, of course, fly from Manchester to London in no time at all and then take more than an hour to whiz into London from the "nearby" airport.

Which brings us to another DON'T: don't be timid about getting precise details on what, when, where, and (in some cases) with whom you are going. Furthermore: do not scorn the little bags airlines give you. They may seem *unchic* to you, but oh, what a blessing when it comes to weighing-in time. . . .

After you get to somewhere: one big, solid DO: do have your eyes in perfect repair. Look *and* see: do not just look. And if you come from New York, remember to forget that you do, at least while you are in other cities. Never let anyone accuse you of participating in a conversation like the one we heard between two New York "ladies" early one morning in Brussels: "Well, when did you arrive? How long are you staying?" "Only a day. In the morning we're going to Amsterdam." "Amsterdam! But it's so old!" Right there in little old Brussels, mind you. But leave us not start on Brussels.

DON'T, dear, fragile, little American women, troop through the European countryside in mink. You may well find yourselves shot dead for the pelts you wear. And you deserve to be. It's no advertisement for amity and good taste to see the Boulevards of Paris thronged during the Grand Semaine with hordes of fur-bearing *Americans*. Do get yourself a good-looking, all-purpose raincoat and use it for what it was intended—all purposes. And, please—if you absolutely *must* have all the comforts of home when you travel—DO stay home. Just stay there.

DON'T be ashamed of knowing or not knowing. Don't be so far above things that all you get from travel is vertigo, and do not be so far below things that all you get is a crick in the neck. And, above all, be amiable until you absolutely *must* be a horror (apropos certain officials in Vienna, for example, who have you climbing long, long stairways many, many times). And when you are a horror, be it—in all the languages you know and some that you don't know. We discovered that when we simply *must* have our way, a big scene conducted in a language known only to ourselves (making it up as we go along) is extraordinarily effective. We have also discovered that we can get along monstrously well by pretending to be deaf and dumb and, thus, having to act everything out in pantomime (elegant word for dumb show). Sometimes the results are surprising, like the time we got handed a big, very dead, uncooked, and quite ancient fish when what we had really been waiting for so patiently was a bouquet of "real" imitation roses. But, then, what a relief to have a legitimate reason to make all those gestures!

So you've been and gone. Now DO come home and do be prepared, if you fly home, to pay quite a lot for overweight: that superfluous avoirdupois accumulated as you ate your way across Europe and those little things you just couldn't resist—that little scarf or what-have-you. (What a misery it is to carry gifts home via air. At moments such as these one envies the sacking sprees of the Goths and Vandals.) DO be prepared to pay up with charm (if you have any left), to lurk in customs (if that should be your fate), and to feel that everything home is awful (if you have felt that everything in Europe was wonderful)—or vice versa. By all means, DO be prepared to feel vice-versa, because even if you aren't prepared you will.

And then there's showing those snapshots and movies. . . . DON'T.

THE STARS ON TOUR . . . . . By HUMPHREY DOULENS

UP in Whistleville, Conn., from which Nirvana I sprang, they have a graphic expression for a lady who overpacks—"She's put in everything but the kitchen stove," they say. They might easily have been referring to the much-loved and lamented Grace Moore, who taught me what little I know about the concert business. Miss Moore, you see, always took a kitchen stove along with her on tour. Or I did, as her tour manager and general factotum. To be sure, it was not the iron cookstove with which many of us grew up. But it was a stove, nevertheless, and a heavy burden and the despair of those hotels where you were not permitted to cook in your bedroom. It was an electric device expertly concealed in a canvas suitcase, and you would never have suspected it until you detected the odor of cooking. With it, of course, came pots and pans, a bottle of tarragon vinegar, a jar of picklelilli, a pot of chives, cans of preserves, a pan of prepared dough, and a complete service for four. I never shall forget the night we were asked to leave the snooty Blackstone Hotel in Chicago. The hotel had 220 current and Miss Moore had plugged in her stove with an improper connection, blowing out all the lights in the hotel. When the management asked Miss Moore if she was cooking, she drew herself up to the lofty height of a prima donna and, magnificently unruffled, said: "Do you know who I am?"

I may not know much about the International Monetary Conference, nor how things are doing at the U.N., but I do know where to get a good meal in Akron and how to get the best table in the Pump Room in Chicago and I know enough never to play Detroit on a Sunday and how to wangle a drawing room that the "Pennsy" has already sold to someone else. And though an Air Force man by choice and by fealty, I have been a train rider of more than ordinary distinction.

The golden age of transportation which I trumpet will survive as long as Lily Pons has anything to do with it, and this exquisite, expensive prima donna has a lot to do with it because she is the railroad's best lady customer. Tourist flights never beckon to Miss Pons, nor is she an autobus passenger. But two progressive railroads have named locomotives after the diminutive singer and Miss Pons' one-woman campaign to maintain a tradition of high style in travel has been emphatically applauded by the Association of American Railways.

It is true that top-flight musicians can no longer afford their own private cars as did Paderewski, Geraldine Farrar, Alma Gluck, and John Charles Thomas. And stuffy regulations forbid such favors by the most willing railroad press agents. But Miss Pons has managed to secure a private car whenever she takes to the high road. Crack limiteds make special stops for her, and sensible railroads add special equipment when normal accommodations are inadequate for her entourage.

Eileen Farrell gave private railroading a healthy shot in the arm recently when she made a triumphant journey to Providence, Rhode Island, in a private car obtained from Patrick McGinness, the lively president of the New York, New Haven and Hartford Railroad. Miss Farrell had proceeded no further than the Mott Haven railroad yards when six rival spinto sopranos were on their telephones belaboring their agents to demand similar attentions.

But to get back to my wonderful Miss Pons, with whom

I have happily traversed the American continent for almost 20 years. She is the dream woman of "John" McNally of the Chicago and Northwestern and "Gerry" Phelan of the New York Central, because every time she boards a train it means space for her pianist, her flutist, her maid and her manager. With Miss Pons' own suite of rooms, it means almost half a car, which is very good business in this day of overwhelming competition from the airlines.

But while Miss Pons and some other divas are the delight of the railways, they can also be a constant dismay. They fret continuously about Pullman air conditioning, which can render them voiceless on concert nights. I know all about it, and it costs me plenty every time we travel on the "Century." The air conditioning is controlled by a master switch; the individual switches mean nothing. When we have passed Harmon, New York, a nice fat tip to the porter usually extinguishes the cold air. But by the time we reach Albany it is functioning again. The porter admits that a sweltering tycoon in the double drawing room has doubled your tip to turn the air conditioning back on again. And so it goes through the night.

All stars on tour fuss about the location of their accommodations; everyone wants to be in the center of the train. The late Vladimir dePachmann, one of the most colorful music personalities and a pianist of much prestige, would take no one's word for it. He would enter his compartment, mark an "X" on the window, and then go outside to see for himself. Oscar Levant will not ride in berths, sleep in rooms, or ride in planes numbered 13. The name "George" is another of his bugbears. Once he called our office to find out what space was being reserved for him on "The Century." "You've got drawing room G," said Miss Mary Crennan, long-time director of transportation at Columbia Artists Management, "G for George." A scream was heard at the other end of the phone. "Don't dare say George to me," shouted Levant and hung up the phone.

Although he has rather a combustible nature, Jose Iturbi is not a "contrary" trouper and he inevitably shows up. For many years Iturbi has piloted his own plane and is one of the few stars who tour in their own craft. Mona Paulee, the good-looking mezzo, has also toured by private plane, her husband serving not only as her accompanist but her pilot as well.

Iturbi has even been known to play the piano in mid-air. I was a guest one time when he chartered a large airliner for a party, performing Bach and deFalla for the pleasure of Fritz Kreisler, Lauritz Melchior, and other notables as we cruised over Long Island to Nantucket and back across Connecticut.

If Iturbi's private plane makes good publicity for the local manager, so does Hildegarde's Mack truck. When I took this amiable star on a tour of one-night stands a few years ago, we were confronted with the problem of transporting her extensive wardrobe as well as special lighting equipment. Anna Sosenko, producer of Hildegarde's concerts, settled the problem by purchasing an enormous Mack truck which she promptly converted into a portable dressing room in which all of Hildegarde's gowns could be hung without being packed. She had the truck painted a dainty pastel yellow and flung two banners from the top proclaiming "Hildegarde is in town!" There was only one real problem with that mighty vehicle. The driver would not take the wheel on the seventh night of the week. In fact, his contract guaranteed him a Pullman trip. Who drove the truck that night? I did. Often with Hildegarde sitting beside me in the cab to keep me awake.

At home, Miss Pons drives around in an old-fashioned Packard limousine with a specially built Brewster body. Her license plate, issued by the State of Connecticut, reads "PONS." Miss Pons likes these old-style, spacious limousines because they easily accommodate what she calls her "'oop skirts." It is hard to find hacks like this when we are on tour, and I invariably end up by renting them from the local mortuary. Usually the proprietors are so flattered by the idea, they let us have them for nothing.

A certain prima donna, who prefers to remain anonymous, was inordinately fond of touring with her pet terriers, and it was often a considerable problem to smuggle them into hotels which did not admit animals. The management of one hotel was adamant, little realizing to what extent the hotel business would suffer because of their firm stand, for it was then that I suggested motels to Madame. She was extremely delighted with the idea and is now an ardent motel fan. It is a sight to behold this world-famous prima donna sunning herself outside her cabin door on a deck chair, one of several she engages for her entourage.

Most large concert groups, like the Boston Pops Orchestra, the Ballet Russe de Monte Carlo, and the Robert Shaw Chorale, prefer to travel by bus nowadays. National and local managers prefer this arrangement because it is possible in this way to visit cities hitherto inaccessible by train. The performers, who did not like the idea at first, now enjoy it because they are able to sleep in a hotel bed every night and are delivered to their hotels and auditoriums without taxis and station tipping. Those few stars who are still too "grand" to travel by bus and insist on special itineraries by train or plane, invariably wind up the season riding the bus.

Smaller companies using buses built for 40 passengers like them even more, because the extra space can easily be converted to their needs. The Trapp Family Singers have two cots in the rear of their bus and work tables where they spend their time at various handicrafts. And Pia, eight-year-old daughter of the glamorous Mia Slavenska, who has her own small ballet company, has practically been raised in the back of the family bus. Whittemore and Lowe, one of the best two-piano teams, truck their own pianos in a special trailer, thereby avoiding the disappointments of unmatched pianos and "unavoidable delays."

Miss Moore's cookstove, Josef Hofmann's piano tuner, Nelson Eddy's "dear public," Horowitz' massage, Lily Pons' "'oops," Jeannette MacDonald's special babyspots, Ljuba Welitch's yogurt, Oscar Levant's superstitions, Hildegarde's roses, Maryla Jonas' kitchen chair—I have faced them all in years of trouping from Fiske O'Hara in "Kerry Gow" to Fedak Sari, the Hungarian Duse, and I am convinced, as all good road agents should be, that I would do it all over again. There isn't a day goes by, sitting in my fancy office on 57th Street, that I do not yearn for that purple highroad that leads each day to some new horizon. Not a day passes that I do not look back on the Olympic Hotel in Indianapolis as a citadel of loveliness, and the Excelsior in Kalamazoo as a combination of Claridge's in London, Eden Roc, and the Taj Mahal.

EMIL GILELS—*"sensational debut"* (*See review, page* 15)

Impact

In this scene from Tchaikovsky's The Golden Slipper *(premiered at the City Center, Oct.* 13), DONALD GRAMM *as the Devil eggs on the hero Vaku'a* (RICHARD CASSILLY) *to accept the gift of the Czarina's* (ROSEMARY KUHLMANN) *golden slippers for his village sweetheart.* (*See review on this page.*)

THE NEW YORK CONCERT AND OPERA BEAT

DR. HENRY W. LEVINGER, ***Chief Critic and Editor***

CITY CENTER

"Merry Wives of Windsor," Oct. 5, E—The N. Y. City Opera opened its 24th season with a performance praised by every critic in town when first done last spring. The revival did not lack any of the attractive features of the premiere and kept the audience hilariously entertained all evening. Nicolai's work cannot compete with Verdi's treatment of the same theme, the celebrated "Falstaff," written only about five years later and one of the crowning masterpieces of operatic literature. "Merry Wives" is, so to speak, a bourgeois "Falstaff" with pleasant music which often borders on operetta in its popular appeal. In the City Center's sprightly production it makes for an excellent evening of theatrical enjoyment—"bien cultivé," as Dr. Caius would say with his penchant to speak French. Conductor Rosenstock kept the orchestra lucid and singing.

On stage the imaginative production by Vladimir Rosing, in the tasteful settings of John Boyt and sung in the fluid and often funny English version by Joseph Blatt, rolled along merrily. The new Falstaff, Richard Wentworth, is a born comedian who employs his talent tastefully. With a few more performances, he should have an even firmer grip on his assignment. William Shriner, with his warm voice, and Phyllis Curtin, with excellent musicality and admirable coloratura flourishes, were Mr. and Mrs. Ford. Edith Evans as Mrs. Page, and Arthur Newman singing for the first time the role of her husband completed the comedy quartet. Michael Pollock as Slender and John Reardon as Dr. Caius sang and acted with a deft comic sense. The *amorosi* were visually and aurally well represented by Peggy Bonini as Anne Page, and Jon Crain as Fenton. An amused audience feted the entire ensemble with uninhibited enthusiasm. H. W. L.

"La Bohème," Oct. 7, E—This performance deserves special attention due to the fact that a new conductor was in the pit. Everett Lee, who last season had impressed favorably with his interpretation of Verdi's "La Traviata," conducted Puccini's masterpiece for the first time. Again the clarity of the orchestral rendition was praiseworthy, testifying to the care with which Mr. Lee had studied the score. Unfortunately, however, his tempi were often so slow that it made it difficult for the singers to phrase properly. Rodolfo's and Mimi's arias in the first act suffered especially from the tendency to drag out the phrases. Most likely the young conductor enjoyed the beautiful sound of the score so much that he dwelled on it unnecessarily; we are sure that in repeat performances he will pick up the tempo and thereby give the theatrical demands and the vocal requirements their due. He had able helpers in Adele Addison (Mimi); Peggy Bonini (Musetta); Jon Crain (Rodolfo), who should watch his high register, which sometimes sounds forced; Richard Torigi (Marcello); and the excellent John Reardon, who took over the ticklish assignment of Schaunard for the first time and on short notice. Joshua Hecht was very impressive as Coline. In other roles were Richard Wentworth, Lloyd Harris, and Michael Pollock. Stage director was Chris Mahan. H. W. L.

"The Golden Slipper," Oct. 18, E—With gleeful enthusiasm and aplomb the youthful forces of the New York City Opera Company presented an almost unknown Tchaikovsky opus, not heard here for approximately 30 years. The colorful, folklore sets of Nicolai Remisoff, the spontaneity and freshness of the work of cast and conductor Rosenstock, who offered a delightful reading of the score, deserve high marks for performance. Vladimir Rosing's direction was excellent in characterization of individuals, but there was too much back-and-forth, aimless crossing, and a great deal of what is called in "legit" theatre "hot-footing," possibly not entirely the fault of the stage director.

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Probably conditioned to expect the magnificent sweep of Tchaikovsky's symphonic scoring, I found myself musically disappointed in this opera. There were occasional bursts of orchestral richness, which lasted all too brief a time; there were bits of lyric sweetness, notably the Act 1, Scene 2 tenor air, the lovely lament of mother and sweetheart, the short soliloquy of the Wood Demon, and a male chorale with the heroine's clear soprano in obbligato. Perhaps other hearings will bring a less fragmentary impression. In my opinion, Dr. Rosenstock was the star of the evening, competently and alertly spurring the whole to whatever brilliance it attained. However, the work seemed Tchaikovsky at his weakest and most European, though definitely influenced by the native vigor of underlying folk themes. Costumes were attractive—the village belles in light attire and crowned with blossoms footing it in snow boots after the blizzard, with their lads in winter apparel (oh well, this is really a fairy tale). As for the dancing, one can say they tried. And this is the more mystifying, since the company enjoys an efficient corps de ballet. The Snow Fairies were pretty things, and there was an episode employing several professional Russian dancers which was not too bad.

On the vocal side, there was blonde Jean Fenn, heard previously at the Metropolitan Opera, who looked and sang an exacting role with clarity of vocal texture, technical skill, and grace (spotty roles are even more difficult than those permitting prolonged aria singing). In debut was Richard Cassilly, as Vakula (described as the "sow of a witch"). Here is a real operatic find! This young tenor has a beautiful, easy, and long-ranged voice plus physical height (he looked about 6' 3" or more), great personal charm, and a modesty that was completely endearing. His was a promising debut. The part of the motivating Devil was played by Donald Gramm, a most agile and amusing personage, although His Majesty's furs seemed slightly mothriddled. I believe Mr. Gramm had almost as much fun as did the audience with his capering and clever geste. Others in the cast were Margery Myer, singing with lustrous tone the Solocha; Richard Wentworth as Tschub; Lloyd Harris in the Village Mayor's part; Michael Pollock, the Schoolmaster (admirable diction he has); John Reardon, the Majordomo for the court scenes; Rosemary Kuhlmann, a statuesque Czarina; Josua Hecht, disclosing an enviable voice in his Wood Demon song; and Thomas Powell as Old Kosak.

Music lovers should hear "The Golden Slipper" as a novelty and, although it is not one of the better scores, as a bow to the N. Y. City Opera group for their initiative and courage. It's also a good buy for the "kiddies," who will undoubtedly be thrilled by the colors, the music, and the air-transport for half and whole witches. Text was by the Martins and, when intelligible, was apparently intelligent. M. C.

CARNEGIE HALL

Jussi Bjoerling, tenor, Sept. 24, E—Returning to the New York concert scene after more than a year's absence, Jussi Bjoerling, as he stepped on stage, was welcomed with a storm of applause that was repeated many times throughout the evening. An SRO audience indicated that the current demand (wasn't it always?) is for more operatic tenors (they can do no wrong!). However, the innately lovely quality of Bjoerling's voice, its excellent range and line, plus an unassuming, pleasant stage personality, compensated for the somewhat overcautious lieder singing. Opening with Beethoven's "Adelaide," Bjoerling offered two groups, of which the best were Schubert's "Staendchen," "Die boese Farbe," and Strauss' "Traum durch die Daemmerung." "Caecilie" was rushed, and the snatched breaths in the long-spun test phrase of "Il mio tesoro" (from "Don Giovanni") detracted from its effectiveness. It was after the several encores, including a brilliantly sung air from "Fedora," that the singer came into vocal opulence and fluent delivery deserving of the wild furore of bravos that greeted his every song. The "Carmen" Flower Song and the "Addio alla madre" from "Cavalleria Rusticana" perhaps needed opera settings, but the Grieg and Sibelius songs deserved the highest encomiums. Among the added arias, especially fine were "Le Rêve" from Massenet's "Manon" and the great "Andrea Chenier" excerpt. Record collectors heard *live* presentation of their favorites, including even "Jeanie with the Light Brown Hair." At the piano was Frederick Schauwecker, competent and musicianly but not quite in tempo with a tenor of the romantic school. M. C.

. . . Mr. Bjoerling's control of his vocal resources was, if anything, rather more precise than before.
J. B., N. Y. TIMES

. . . the famed tenor, dividing his efforts between lieder and arias, dealt lamely with the former but used the latter as a resilient springboard for his unique and spellbinding skills.
J. S. H., N. Y. HERALD-TRIBUNE

Philadelphia Orchestra with **Emil Gilels,** pianist, Oct. 4, E—When Eugene Ormandy gave the down beat for "The Star Spangled Banner," the 1955-56 orchestral season got under way with a bang. The beauty of the Philadelphia Orchestra, long a delight of New York concert-goers, was again demonstrated in tonally superb readings of Beethoven's "Fidelio" Overture, played in commemoration of the reopening of the Vienna State Opera, and Brahms' Symphony No. 1. Mr. Ormandy's conception of the Brahms work dwelt on the lyric beauty of the score, avoiding the angularity and aggressiveness which is also there. The orchestra responded sensitively. The oboe solo of the second movement, played in memory of Olin Downes, late critic of *The New York Times*, was an exquisite pleasure.

The second half of the program brought the sensational debut of the Russian pianist Emil Gilels in Tchaikovsky's Piano Concerto No. 1. One cannot imagine this work played better. Mr. Gilels combines the utmost technical brilliance with a lyric sweetness, a colorfulness of touch, and a

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romantic musicianship which made his playing of the often and never justifiedly maligned work a musical experience of first order. He has the courage to wear his heart on his sleeve and to play Tchaikovsky's songful and thunderous work with abandon, yet admirable control of tempo changes and rubato. Result: a performance which electrified the audience. They went wild. Contrary to custom, Mr. Gilels was compelled to play encores — a choral prelude by Bach-Siloti, and Mendelssohn's Scherzo in E Minor. Sharing in the ovation was Mr. Ormandy, whose orchestral support was of admirable flexibility and sensitivity.
H. W. L.

Emil Gilels . . . is welcome to stay and play for us as long as he pleases. He is a great pianist. . . . But let no one forget the contribution of Mr. Ormandy and his splendid orchestra.
H. T., N. Y. TIMES

. . . I cannot report anything extraordinary about this young knight. . . . The real sensation of the evening was the exceptionally fine rendition of Brahms' First Symphony.
P. H. L, N. Y. HERALD-TRIBUNE

Santa Cecilia Choir, Oct. 6, E—Under the direction of Bonaventura Somma, the famous Santa Cecilia Choir of Rome made its first appearance in New York. The Santa Cecilia Academy, which is the mother institution of this famous choral ensemble, has a distinguished history which dates back to the middle of the 16th century. Members of it were most of the prominent pre- and Renaissance composers, topped by Palestrina, whose name also distinguished the program of this concert. Of the seven selections of the first program half, three were by Palestrina. The others were motets or excerpts from sacred works by Victoria, Viadana, and Marenzio. The second half of the bill was devoted to Adriano Banchieri's "Festino nella sera del Giovedi Grasso avanti cena" (Celebration for the evening of Shrove Thursday), a secular cantata of dramatic content—not far removed from Orff's "Carmina Burana."

Throughout the evening the ensemble showed excellent discipline and fine vocal resources, though sometimes the intonation was not perfect. Even with this temporary shortcoming, however, the group showed itself master in a style of choral singing for which it is famous. From an historical viewpoint, the evening, for many in the audience—this reporter included—was an education. Artistically it was a triumph of tradition and a highly appreciated gift to music lovers.
H. W. L.

. . . the choir demonstrated musicianship of a high order.
J. B., N. Y. TIMES

The choir of this excellent organization presented . . . a program worthy of the dignity of the venerable institution.
P. H. L., N. Y. HERALD TRIBUNE

Emil Gilels, pianist, Oct. 11, E—A sold-out house heard Mr. Gilels' first recital in this city and it fulfilled the high hopes aroused since his appearance on Oct. 4 with the Philadelphia Orchestra. It also confirmed what this reporter had expected: he is a top-rank pianist of tremendous technical acumen and first-rate musicianship, a member of that great line of pianists which started with Liszt and in our time has produced Backhaus, Myra Hess, Horowitz, Curzon, and Rubinstein, to name a few exponents of his school of pianism. He started his program with Mozart's Sonata in B-flat Major (K. 570), and a delicious performance it was. The lyricism of the second movement was especially noteworthy for its beauty of sound and musicality of phrasing. Chopin's Sonata in B-flat Minor was played with passionate expressivity and an overall grandeur. Rubato was employed by the artist not as a mere device but as an emotional means of projection. Again one admired the richness of his colorful touch and the introspection of the lyric passages. The last movement Mr. Gilels played with ample use of pedal, thus creating the impression of being heard through a veil, yet shining with the subdued light of dusk. Three Preludes and Fugues (Op. 87) by Shostakovich rereived their American premiere. They are undoubtedly side products from this composer's desk, and not important ones either. The six Vision Fugitives (Op. 22) by Prokofieff gave Mr. Gilels an opportunity to show his great aptitude as a tonal colorist, and the Toccata (Op. 11) by the same composer brought the recital to a brilliant close. A piano piece by Tchaikovsky and Liszt's "Campanella" were the encores for a most enthusiastic audience. H. W. L.

One can disagree with some of his ideas, but never is there any doubt that a major pianist, one of today's great ones, is at work. Gilels has the technical and musical authority that is the unmistakable mark of a master. H. C. S., N. Y. TIMES

His pianistic technique is remarkable, his tone somewhat steely in the louder passages but otherwise of a nice quality, and he can command all the resources of his instrument with a facility and dexterity that place him in the category of the great virtuoso. P. H. L., N. Y. HERALD TRIBUNE

Symphony of the Air, Oct. 13, E—Under the sponsorship of the Committee to Save Carnegie Hall, the Symphony of the Air, In collaboration with the Oratorio Society of New York and the N.Y.U. Glee Club, presented a benefit concert with William Strickland conducting. Haydn's "Lord Nelson" Mass was the *pièce de résistance.* It was good to hear again this often-neglected work, though conductor Strickland's reading left a great deal to be desired. A lack of sparkle and certain inaccuracies marred the performance. Eugene List, soloist in Tchaikovsky's Concerto No. 1, was not in his best form.

Speaking on behalf of the campaign to raise $4,500,000 to purchase Carnegie Hall were Lawrence Tibbett and Deems Taylor. G. W.

. . . the performances . . . if not the most brilliant ever, were interesting and musicianly. R. B., N. Y. TIMES

TOWN HALL

Obernkirchen Children's Choir, Sept. 24, E.—This first of two concerts in New York was designated the "Return of the Happy Wanderers." This smoothly singing choir, dressed in native costume and consisting of approximately 38 finely disciplined young voices, was directed in an expertly sympathetic manner by its founder Edith Moeller. The rather lengthy program consisted of choral compositions by Mendelssohn, Brahms, Schumann, Bortniansky, di Lasso, Gastoldi, Scandello, Moeller and Haas, together with several German folk song arrangements. The main feature, the musical fantasy "The Bremen Town Musicians," was composed by Miss Moeller's brother, Friedrich Wilhelm Moeller.

While great volume was not the order of the evening, the singers gave one of the most impressive exhibitions by a youth choir of well-balanced, carefully shaded, and evenly pitched a cappella singing heard in New York for a long time. Fortunately, the music and tessitura demanded no strain on the children's voices, and the youthful clarity, native sweetness, and normal spontaneity and freshness of the young voices were given free reign. Individually all of the selections were interesting, although the over-all program reflected a certain lack of variety. The charming "Echo-Lied" of di Lasso was sung effectively with a small echo choir. L. C.

. . . they won their audience with musicianship as well as charm. E. D., N. Y. TIMES

. . . charmed their hearers with well blended voices of an engaging freshness, unity and responsiveness and a natural, unmannered stage demeanor. N. Y. HERALD TRIBUNE

Beatrice Krebs, contralto, Sept. 28, E—Beatrice Krebs, winner of the New York Singing Teachers Association's second annual recital award, was heard in a lengthy and demanding program which, for the most part was unhackneyed and extremely interesting. This consisted of three Handel arias from the oratorio "La Passione" and the operas "Admeto" and "Ottone," four lieder by Richard Strauss, and a group each of songs by Ives, Milhaud, and Stravinsky.

Miss Krebs, who has an engaging, well-poised stage presence, is also the possessor of an effectively controlled contralto voice of warmth. The voice has fine natural and potential characteristics, is especially rich and colorful throughout the middle portion, and has considerable power in the upper

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range, where there are occasional evidences of vocal effort. Much of the music demanded quiet singing, the requirements of which Miss Krebs met with a smooth, round tone, except for fleeting instances of breathiness which marred its carrying power.

The singer delivered the opening Handel aria group with well-sustained vocal fluency aided by a strong feeling for the true Handelian style which permitted the necessary range of emotional expression. Her interpretative versatility was pleasantly exemplified in the challenging "Poèmes Juifs" of Milhaud, and her command of the dramatic and declamative impulses required by the music and unusual idiomatic elements in the songs of Charles Ives were brought to light with commendable vocal skill and understanding, although at times dictional clarity left something to be desired. Edwin McArthur played musicianly accompaniments. L. C.

This is a voice of ample accomplishment and even greater promise . . . an engaging stage presence and vocal resources to spare. E. D., N. Y. TIMES

At her best, she exhibited a generous range of vocal hue and timbre, including brightness and warmth; the dynamic range was also generous and well controlled.
F. D. P., N Y. HERALD TRIBUNE

Joan Holley, pianist, Sept. 30, E—Splendid talent came into bloom in this second New York recital of Florida-born Joan Holley. In the few seasons since her debut here, the young pianist has achieved amazing growth in artistry. Always gifted with digital flexibility, she has now added lustrous tone qualities and an emotional significance rare in these latter days when many instrumentalists in her age group seem to believe that hard, speedy playing denotes keyboard mastery. Something of Miss Holley's pianistic mellowness may doubtless be ascribed to the influence and guidance of her teacher, eminent Ernst von Dohnanyi, but much is due also to her own innate musical understanding. Miss Holley's program commenced with the exacting Chromatic Fantasy and Fugue of Bach, competently but a bit nervously played. In the following A Major Sonata of Beethoven, the pianist's fine, strong hands conveyed the nobility of the design and the eloquence of beautifully turned phrases. A group of some interest featured the New York premieres of a Sonatina by B. Agee, a work acridly modern; and the delightfully melodious B Major and E-flat Capriccio of Franciszek Zachara, both pieces dedicated to Joan Holley. In the concluding big numbers, Liszt's "Funerailles" and the Four Rhapsodies of Dohnanyi, Miss Holley combined a dazzling technique with tonal richness. M. C.

. . . in the Dohnanyi pieces. . . . She played with passion and poetry and with an almost virile mastery of the grand line. E. D., N. Y. TIMES

[Dohnanyi] *Miss Holley, who played with musicality of tone during the recital, while occasionally overstressing energy, was here in noteworthy technical form. . . . She was also on the best of terms with the Agee sonatina. . . .*
F. D. P., N. Y. HERALD-TRIBUNE

Margaret Tobias, mezzo-soprano, Oct. 2, E—An unhackneyed program, intelligent style, and evident musicality were assets that distinguished the debut recital of this year's winner of the American Theatre Wing Award. Miss Tobias showed that she has a fine voice which, when employed in best projection, took on a warm, ingratiating lustre with a long-ranged, facile, and lovely legato line. At times the mezzo-soprano attempted a dark quality which made the tones oversonoric, resulting in an apparent loss of the natural clarity. Ample compensation was offered, however, in much of the vocal work and in the unique, infrequently heard songs. Opening with excerpts from Gluck's "Orpheus," sombrely sung but with alluring pianissimo effects, Miss Tobias brought striking contrast into the evening's repertoire with the "Zigeunerlieder" of Brahms. A first American performance of five Spanish Songs by Mathilde Salvador proved to be a colorful innovation. Thanks are also due this American artist for the inclusion of two manuscript songs by Celius Dougherty and the first performance of Norman Lockwood's two pieces, which struck a contemporary note as did the concluding group, in very different idiom, of Hungarian Songs by Bela Bartok and Zoltan Kodaly. These last, sung in the Hungarian language, gave Miss Tobias an opportunity for brilliant interpretative climax. At the piano, Tibor Kozma played efficient accompaniments. M. C.

Miss Tobias handled all this program with unfailing musicianship . . . when in focus, the singing was tonally appealing. The basic quality of Miss Tobias' voice is warm and intimate.
H. C. S., N. Y. TIMES

. . . the prevailing standard of vocalism and musicianship was high; phrasing was well schooled and dynamics were judicious . . . she exhibited unusual interpretative intelligence and insight throughout the program.
F. D. P., N. Y. HERALD TRIBUNE

Raffi Petrossian, pianist, Oct. 3, E—To his first American audience, pianist Raffi Petrossian revealed himself as a powerful but uneven musician, and his playing, while not free of errors, inescapably held the interest of his audience. He seems to be not in sympathy with Bach, whose seventh partita, in B Minor, started the recital in a dry and heavy manner. Quite different were two Scarlatti sonatas, in E Major and A Major, following, both charmingly and delicately played.

They contrasted abruptly with the closing piece of the first group, Liszt's Sonata in B Minor, which was thunderously powerful and completely satisfying—this in spite of mis-struck chords curiously bound to rapid passages amazing for their perfect execution.

After the intermission Mr. Petrossian carefully but rather heavily presented two Debussy preludes, "Danseuses de Delphes" and "Sérénade Interrompue." A brief Khachaturian toccata and a Granados piece ("Quejas a la Maja y el Rusinor"), which quite captured the audience with its whimsical freedom and the sweetness of its lyricism, for the first time really silenced the listeners. In the third group, Petrossian came finally into his own in three Chopin works (Scherzo No. 2, Nocturne No. 20, and Etude No. 10). Chopin's virtuosity and melodiousness are closer to his temperament than Liszt's fire. J. B.

. . . Mr. Petrossian is a thoroughly equipped pianist but . . . not yet a fully matured artist.
H. C. S., N. Y. TIMES

[Liszt Sonata] . . . *his fundamental conception of the work was sound. It made musical sense, and most of the time it made sense in terms of sound as well.*
A. H., N. Y. HERALD TRIBUNE

Anahid Ajemian, violinist, Oct. 5, E—In her first solo recital in New York City, the personable violinistic half of the famous Ajemian duo revealed lustrous facets of performance which, more than in previous hearings, established her position as a superior technician and artist. During the whole evening of fine playing, Miss Ajemian projected vibrant singing phrases, denoting strength in bowing and fingering skill. And, in contrast, she had at her command a tonal delicacy that retained even in pianissimo passages precision and clarity. Programmed were the Partita in A, a first New York hearing of this Ulysses Kay work; the Bach G Minor Sonata for violin alone, very well done; and the Fantasia in C Minor of Schubert. Miss Ajemian's flair for the contemporary was marked in a brilliant concluding group, which included Bartok's Concerto, "Le Printemps" of Milhaud, and the Stravinsky-Dushkin "Danse Russe." David Garvey played superlative accompaniments. M. C.

Throughout, Miss Ajemian played with engaging musicianship. Her tone, though not too heavy, was firm and warm, and her intonation almost impeccable. E. D., N. Y. TIMES

. . . Miss Ajemian brought unblemished purity of tone and faultless musicianship. . . . Nothing was forced, nothing sagged; everything went as it should.
A. H., N. Y. HERALD TRIBUNE

Gilbert Reese, cellist, Oct. 6, E—Restrained by almost destructively rainy weather and by an instrument that seemed incapable of speaking sturdily out, cellist Gilbert Reese, at his second Town Hall recital, began with little enthusiasm. Only in the second half did he warm to his music. High point of the evening should have been Brahms' First Sonata in E Minor (Op. 38). The notes were there, but somehow Brahms was not, and we kept wishing the cellist could take the power and beauty of his low notes into the dull upper registers so that the excellent playing of pianist Artur Balsam could be freed from subjection to a seemingly muted cello.

The recital opened with an arrangement of Haydn's second Concerto in D Major, a work that uses mostly the higher strings. Here the playing was gentle and adequate except when (as in the Brahms) Mr. Reese altered the pitch and dynamic level of notes that should have been evenly sustained. He played with more élan after the intermission, when Debussy's pictorial Sonate and the virtuoso "Chante d'Espagne" of Joaquin Nin gave him opportunities to display impressive pizzicato work and passionate gypsy playing. If only this passion had been called upon in the Brahms! The concert can only be called undistinguished; it contributed little to Mr. Reese's good reputation. J. B.

[Brahms] *Mr. Reese played with the richness and even gruffness of tone and style that the music demands. . . . Yet the contemplative Brahms . . . sang eloquently . . . Debussy's programmatic Sonata . . . came off beautifully.* E. D., N. Y. TIMES

. . . his playing revealed musicianship, while his tone, not large in volume, was appealing in quality and revelant of fine distinctions of color and mood. F. D. P., N. Y. HERALD TRIBUNE

Frances Archer and **Beverly Gile,** Oct. 7, E—An enthusiastic audience greeted Frances Archer and Beverly Gile in their New York debut as duo-artists in folk song. It was a thoroughly entertaining evening of refined folk song presentation by singers who know how to sing. The refinement, however, in no way destroys the basic flavor of the original. The program consisted of excellently chosen songs and ballads of old England, Scotland, Ireland, Germany, Italy, France, Japan, Finland, Spain, Mexico, and a splendid group of southern mountain and other American folk songs and Negro spirituals. Appropriately gowned, most attractive, and with charming stage presence, these two young artists presented in wholesome and delightfully stimulating fashion a kaleidoscopic range of folk material from many sources. To this, Miss Gile made the additional contribution of providing appropriate guitar accompaniments. Pleasantly conspicuous on the program were the special arrangements of the two French Bergerettes "Menuet d'Exaudet" and "Bergère legère," and the Brahms setting of "Trennung."

The singers' carefully blended, contrasting, and well-trained voices, aided by impeccable linguistic and dictional abilities, provided a colorful and artistic recital performance, simple in its approach and sensationally effective in its impact on the audience. This is a novel style of presenting for the concert stage the melodies of folk music, and the Misses Archer and Gile can rightfully claim the distinction of being the leading exponents of this significant form of folk song presentation. L. C.

They are comely, beautifully gowned and groomed ladies who have a way with a song. E. D., N. Y. TIMES

Considering the possibilities for stylistic differentiation existing in such a program, a surprising amount of sameness prevailed.
L. T., N. Y. HERALD TRIBUNE

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Robert Mueller, pianist, Oct. 8, A—In his second New York recital Robert Mueller upheld the favorable impression that he created three years ago. His program, with the exception of the Sonata (Op. 39) by Boris Blacher, was from the standard repertoire. The opening group comprised some of those delightful clavecin pieces by Rameau and Mr. Mueller almost succeeded in creating the intimate atmosphere which these pieces require. Following these, he performed the complete "Davidsbuendler" of Schumann. After intermission came the N. Y. premiere of the Blacher Sonata, and the program concluded with the Scherzo-Valse of Chabrier, a Chopin Nocturne and the B Minor Scherzo.

One of the most striking facets of Mr. Mueller's approach is his appearance of complete and utter relaxation at the keyboard. But this is deceptive, for under this exterior are steely fingers and formidable technique. His lyric soft tones are beautiful to hear, but occasionally in brilliant passages the tone becomes harsh and unpleasant. The Blacher sonata was somewhat of a surprise—it barely starts before it is over. It is cast in the typically angular style of the composer, and Mr. Mueller made the most of it. In general, Mueller's musicianship, which is very sound indeed, makes one wish to hear more of him.
W. C. H.

[Davidsbuendler] *He played with the affection that comes of intimate understanding. . . . In his final group of Chabrier and Chopin Mr. Mueller did not bother to dazzle his audience. He gave them music instead.*
E. D., N. Y. TIMES

In matters of style, musicianship, technique, and taste, all was authoritative. Missing only was the final touch of imagination that transforms honorable interpretations into compelling ones.
A. H., N. Y. HERALD TRIBUNE

Arthur Rivituso, pianist, Oct. 8, E—While there are, no doubt, those who can perform Schumann's Fantasie (Op. 17) with greater accuracy than Arthur Rivituso did in his Town Hall debut, no one could have played it more passionately and, at the same time, in a more tasteful and musicianly manner. His enthusiastic audience will certainly return for his next concert. His program was ambitious and of the highest quality. Unencumbered with compulsions to display respect to the baroque era or to cater to the pit with hackneyed or worthless little showpieces, he launched his recital with Beethoven's Sonata in C (Op. 2, No. 3). If his success with it was not unqualified (his tempo in the adagio, for instance, seemed too slow, and again errors were present), it was assuredly exciting playing in the animated and orchestral spirit of the work. Then followed the mighty Schumann, full of melodious meditations that were perfectly understood by the player and feelingly communicated to his audience. Mr. Rivituso showed his affinity for the Gallic style in the closing work, the 12 pieces that comprise Book II of Debussy's Preludes. The rhythmic "La Puerta del Vino" and the technically challenging but very musical "Les terces alternées" were particularly effective as the climax of a thoroughly enjoyable concert.
J. B.

. . . his musical imagination has not as yet caught up with his technical facility.
J. B., N. Y. TIMES

His technique . . . has a nice edge of classic restraint and precision, and seems more than adequate to the most difficult music. . . . The major body of his interpretative thinking . . . seems to be in solid and tasteful order.
L. T., N. Y. HERALD TRIBUNE

Stanley Babin, pianist, Oct. 9, A—The youthful pianist, winner of the Concert Artists Guild first Town Hall Award, has ample technique. He plays crisp and clean, and he exhibited these praiseworthy attributes convincingly in his playing of Bach's Chromatic Fantasy and Fugue. But why at the age of 22 must he play Beethoven's Sonata Op. 111, one of the most difficult works to hold together. The notes do not make this work; it is what is behind the printed score which counts. And in this respect Mr. Babin did not meet the manifold demands of the Sonata. There was not enough repose in the slow movements, and too much drive in the fast ones. It certainly does not say anything against such a young artist if he does not come up with the last answers, but he should not do a work that is way above his head at this stage of the game. Mr. Babin played a technically fine F Minor Ballade by Chopin. Here, also, he could have allowed his instrument more lyricism. Two Schubert Impromptus (Op. 90, Nos. 2 and 4) were traversed with a clean sweep, and Ravel's "Ondine" had delicate colorings. "Petrouchka" by Stravinsky (three transcriptions from the ballet score) brought the official bill to a brilliant close.
H. W. L.

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E. D., N. Y. TIMES

With his technical maturity and prowess, he also gave an impression of musicianship; in his fleetest measures, he did not sacrifice lucidity of medium and detail. . . . But the concert as a whole told of an interesting while still uneven talent.
F. D. P., N. Y. HERALD TRIBUNE

Theresa Green, soprano, Oct. 9, A—The season is still only beginning, but already Miss Green has offered what promises to be one of the finest vocal recitals we are likely to hear. Endowed with one of the best soprano voices this reporter has heard in a long time and exquisite musicianship, the youthful and handsome soprano opened her program with arias by Ariosti, Pasquini, and Lully. Mozart's "Misera, dove son" from "Ezio" was interpreted with fine vocalism and stylistic security. Two songs by Szymanowski and three by Richard Strauss proved Miss Green an interpreter of no mean achievements. "Serres Chaudes" by Chausson showed her sensitivity; and a group of English songs by Ward, Castelnuovo-Tedesco, Tom Scott, and Britten, her versatile talent. In her last group, Spanish compositions by Nin and Turina, vocal delivery and interpretation were again happily joined. Two Spirituals sung with great feeling and simplicity were the encores. David Garvey at the piano was a perfect assistant of equal sensitivity and technical acumen. H. W. L.

The naturally appealing quality of her voice had been known before. She uses it now as the tool of an artist.
E. D., N. Y. TIMES

Her intelligence, musicianship and reliable musical instincts illuminated all that she sang, and she contributed some genuinely beautiful examples of vocal art.
A. H., N. Y. HERALD TRIBUNE

Joel Rosen, pianist, Oct. 11, E—Although Joel Rosen took a technically difficult program in his stride, he had evidently not absorbed, and therefore could not transmit to his listeners, the true personal and intellectual content of his selections. That his faults lie in the realm of musicianship rather than in that of technique became evident in the opening work, Haydn's "Andante con Variazioni," in which the player lacked rapport with the charming music. Nor were Brahms' Capriccios (Op. 76, No. 2 in B Minor, and No. 5 in C-sharp Minor) performed with the concentrated intellectual power that is there. Mr. Rosen's remarkable technical capacity came to the fore in Chopin's B Minor Sonata (Op. 58), but when sensitive melodiousness was paramount it was hidden by an offending heavy left hand.

After intermission, Mr. Rosen arrived at music apparently more to his liking, for Ravel's "Le Tombeau de Couperin," by far the best-played work on the program, seemed to belong entirely to the performer, especially in the Rigaudon and the Toccata. Milhaud's Two "Saudades do Brazil" were charming works well performed, and the recital closed with Liszt's "Mephisto" Waltz. We should like to hear more of Mr. Rosen when he has matured the technique on which he has evidently worked so hard. J. B.

The sonata gave Mr. Rosen an opportunity to display formidable technical facility, backed by imagination and musical intelligence.
J. B., N. Y. TIMES

He made music all evening, whatever the nature of the subject at hand. Things tempestuous came out tempestuous, but things lyric came out lyric, too. A. H., N. Y. HERALD TRIBUNE

Nancy Cirillo, violinist, Oct. 12, A—Pretty and gracious Nancy Cirillo, in her Naumburg-sponsored violin recital, enhanced every good aspect of the music she played and deserves critical bouquets as well as the floral ones that deluged her at intermission. She presented every work with secure élan, extracting the utmost of musical content from each. It may be that realization of her youth prevented her from selecting some 18th-century work of substantial proportions, or a Beethoven sonata, and from programming all four movements of Bach's unaccompanied Sonata No. 1 in G Minor, from which she chose the adagio and fuga, letting the beauties of this complex music triumph over its extreme difficulty. Both this work and a baroque sonata in A Major by Platti were marked by the precise degree of expressiveness that brings baroque music to life but which is so difficult to achieve with propriety. Miss Cirillo took the gypsy quality of Lalo's "Symphonie Espagnole" romantically and confidently, especially in the exquisite second movement, and brilliantly passed the formidable test offered by it and by Ravel's "Tzigane," the exciting closing work. Another high point was the Hindemith Sonata in E Flat. Haieff's beautiful "Ritornel" and an entertaining Gavotte by Mozart completed the program.

It was no doubt wise to omit from the recital a work of full proportions and exacting interpretative demands. Not a detail escaped the player, and there is no doubt in this reviewer's mind that in a very few years even this caution can be set aside. J. B.

She makes the violin sing. Even better, she makes the music sing. . . . The tricks of the virtuoso trade are in her fingers. But she is most convincing when most unassuming.
E. D., N. Y. TIMES

For so young a musician, Miss Cirillo displayed a remarkable fund of expressive subtlety and personal identification with the music.
L. T., N. Y. HERALD TRIBUNE

Renato Bonacini, violinist, Oct. 12, E—Mr. Bonacini is an extremely giftd violinist with a small, but fine and warm tone, great technical faculty, and a good musician. His last yeaf's recital exhibited all these virtues. This program was not as well calculated to show the artist to best advantage. Not only was it too long, but by heaping one virtuoso work upon another (as he did especially in an Italian group devoted to works by Paganini and Tartini) he competed with himself and exerted himself unduly. Starting out with a finely wrought performance of Leclair's Sonata "Le Tombeau," he followed it up with Bach's Sonata No. 3 in C Major for violin solo, in which he showed his technical dexterity and musical acumen, especially in the clearly projected Fuga. Then came the fireworks — which sometimes did not come off — of

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the Italian group. Lalo's "Symphonie Espagnole," played with brilliance and fine lyricism, closed the program. Frederic Kurzweil assisted at the piano. H. W. L.

All in all, the recital was an uneven and rather disappointing performance. J. B., N. Y. TIMES

. . . Mr. Bonacini impressed his hearers as a talented artist. His musicianship and discernment were especially evident in his ability to realize difference of style. . . The Italian group, however, was not wisely chosen. F. D. P., N. Y. HERALD TRIBUNE

Jose Kahan, pianist, Oct. 13, E—Bloch's "Sea Pieces" and Mozart's B-flat Sonata (K. 570) were the high points of the Town Hall debut of Mexican Pianist Jose Kahan. In these two works, as in the recital as a whole, the most distinguished passages were the gentle, lyric ones. Bravura, however, dominated the evening.

The concert began with a Bach organ Prelude and Fugue in D Major, in which the performer respected too faithfully the blatant accentuations of the arranger d'Albert, making the gently performed Mozart all the more pleasant. The first part concluded with Brahms' almost incomprehensibly fertile variations on a theme by Handel (Op. 37). These begin in a simple baroque style and grow more and more complex, concluding in a vigorous fugue. Kahan's performance of them was unsatisfactory, one of the reasons being a tendency to rob his performance of subtlety by emphasizing unduly some elements of construction, such as imitations between the right and left hands.

Chopin's C Minor Nocturne was broadly performed, followed by the Bloch work, of which the slow movement was especially and unforgettably beautiful. Occasional extremely fine work all through the recital indicates that only more work is necessary before Kahan smooths himself into a top-flight player. Some highly entertaining Mexican Dances by Manuel Ponce showed themselves, like the Bloch pieces, to have been well understood by the player, and the D-sharp Minor Etude of Scriabin closed the concert with an almost shattering display of virtuosity. J. B.

. . . one only waits for more experience to see the development of a first-class pianist. As it is, Mr. Kahan is a fine musician and a scrupulous workman. H. C. S., N. Y. TIMES

. . . Mr. Kahan's pianistic potentialities are evident, but they will have to be put to more forceful intellectual and expressive uses if they are to render notable musical service. A. H., N. Y. HERALD TRIBUNE

Lilly Windsor, soprano, Oct. 14, E—In her second New York recital Miss Windsor repeated her success of the Carnegie Hall hearing and confirmed the opinions then formed that she pos-

sesses a voice of more than average beauty, clear, long-ranged, and flexible which she employs with skill and some distinction of musicality. There was much sweetness in personal appeal and in her interpretative delivery. The soprano does not appear to be able, as yet, to convey deep emotional significance, but everything she projects is pleasingly well schooled. With a bit more innate fire this will be a major singing talent and this attribute will undoubtedly come with further experience on stage. Opening with fine Schumann and Beethoven songs, Miss Windsor continued with tender delivery of the Mendelssohn group, and Schubert's "Der Hirt auf dem Felsen" (Eric Simon, clarinetist). Particularly lovely were the Hugo Wolf lieder, in which the Windsor voice took on a variety of tonal hues. "Elfenlied," "Der verlassene Magdlein," and "Ich hab in Penna einen Liebsten wohnen" held an exquisite vocal texture which, with the added facets of pyrotechnical sparkle in the Granados, De Falla, and Obradors numbers and the closing "Csardas" from "Die Fledermaus," brought high marks to the artist for a program of diversity and entertainment. Arpad Sandor played with inspirational ease and afforded excellent support to the singer. M. C.

. . . again proved herself a perceptive artist. . . . Although Miss Windsor's voice quality does not possess great intrinsic appeal, she uses it with a suggestive power that overcomes the lack. E. D., N. Y. TIMES

Her gifts are those of singing, not, at the present moment, of making music. J. S. H., N. Y. HERALD TRIBUNE

CARNEGIE RECITAL HALL

Alice Esty, soprano, Sept. 15, E—Miss Esty gave a unique recital of contemporary music. The program was devoted completely to works by French contemporaries (Poulenc and Auric) and American contemporaries (Paul Bowles, Ned Rorem, Aaron Copland, and Claire Mann). Miss Esty had enormous enthusiasm for the songs she sang, a factor which contributed hugely to the success of the program. Though not endowed with an outstanding voice, Miss Esty does have a certain feeling for style, an excellent sense of diction (both French and English), and a pleasing manner. Too often, however, Miss Esty failed to vary the dynamic level in her singing. The songs by Claire Mann on Three Poems of E. E. Cummings were written for Miss Esty and received their premiere at this recital. They are of mediocre quality. G. W.

Despite her technical limitations . . . Miss Esty succeeded in performing the evening's music with taste and musicianship. J. B., N. Y. TIMES

She sings meanings, not simply groups of scatter-brained words fixed to a melodic line, and even with her mechanical faults she imparts freshness and joy to her songs. J. S. H., N. Y. HERALD-TRIBUNE

Composers Group of New York City, Oct. 13, E—While all but one of the works presented by the Composers Group of New York City in its Carnegie Recital Hall program were first performances, most of them chose a conservative idiom rather than striking into newer territories.

Charles Haubiel's Sonata for Cello and Piano, with the composer at the piano, opened the first group. The form of the work did not force itself on the listeners, and its melodious lines at times became quite passionate. Eda Rapaport's Four Pieces for Piano were impressionistic in quality, but seemed timidly performed. The Five Songs by Antonio Lora, with the composer at the piano, closed the first part with sweet and accessible music in a pleasant eclectic style.

The second portion opened with Thomas Talbert's Suite for Three Flutes, the sonorities of which were quite refreshing. John Donald Robb's Sonatina for Piano, nicely played by John Ranck, seemed drawn from modern and impressionistic idioms. In Meyer Freistadt's Trio for Oboe, Viola and Cello, the beautiful playing of oboist Lois Wann proved her an unusually fine musician. Of the many adequate musicians who contributed to the evening, she and pianist-composers Haubiel and Lora knew best what they were about, and lent strong musicianship to an interesting performance of new works. G. B.

The most interesting work . . . was Thomas Talbert's Suite for Three Flutes. E. D., N. Y. TIMES

McMILLIN THEATER

Bartok Memorial Concert, Sept. 26, E—It was a festive crowd which gathered on the University Campus of Columbia to hear a concert honoring Bela Bartok on the 10th anniversary of his death. The program, consisting entirely of Bartok's music, was performed by The Symphony of the Air under the direction of Tibor Serly and assisted by Joseph Szigeti, violinist; Leslie Chabay, tenor; Mack Harrell, baritone, and the Robert Shaw Chorale conducted by Mr. Shaw. All the elements of a first-rate musical evening were present, but unfortunately the McMillin Academic Theater is the worst possible place for a concert of this sort to be held. The acoustics are terrible; all the music sounded as if it were emanating from a tin can. The concert opened with the Concerto for Orchestra, of which Mr. Serly gave a

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commendable reading. This was followed by two pieces for solo violin and orchestra: the First Portrait (Op. 5) and the First Rhapsody for Violin and Orchestra, with Mr. Szigeti as soloist, who gave his usually fine performances of impeccable musicianship and intonation. After the intermission the seldom heard "Cantata Profana" was performed by Messrs. Chabay and Harrell, the Shaw Chorale, and the Orchestra, conducted by Mr. Shaw. This is an interesting work upon a text which, from a purely literary standpoint, leaves something to be desired. But the Bartok genius was everywhere evident, and the performers contributed to making this an unforgettable experience. Leslie Chabay, after he warmed up, sang beautifully, and Mack Harrell once again proved that he can communicate the best music in the most musical manner. W. C. H.

Mr. Serly . . . brought understanding and affection to his task. . . . Mr. Szigeti played both pieces with affecting warmth . . . the "Cantata" made a profound impression.

H. T., N. Y. TIMES

. . . barring the Cantata . . . the orchestra's work was coarse. . . . None the less, Mr. Szigeti, despite some unlovely scrapings, managed to acquit himself with nobility.

N. Y. HERALD-TRIBUNE

OTHER CONCERTS

Mantovani "and his new music," CH, Oct. 5, E.

Irene Blaukopf, soprano, CRH, Oct. 8, E.

Jarl Norman, tenor, CRH, Oct. 10, E.

Concert Artist Corporations Fined in Antitrust Action

The U. S. Government's antitrust action against four concert artist corporations — Columbia Artists Mgt., Inc.; Community Concerts, Inc.; National Concert and Artists Corp.; and Civic Concert Service, Inc.—has resulted in fines totalling $16,000. The Government filed both civil and criminal complaints. Immediately a consent judgment was entered into the civil action, and the defendants pleaded *nolo contendere* in the criminal action. Columbia and National, it was said, had agreed to allocate to one another specified towns, cities, and communities throughout the United States so that each might set up and maintain audience associations without competition from the other. This monopoly, the Government said, deprived audience associates of access to concert artists not managed or controlled by the defendants, excluded independent concert services from the business, and compelled concert artists to subject themselves to the management and control of the defendants to obtain adequate interstate bookings.

Frederick S. Schang, Jr., president of Columbia and board chairman of Community Concerts, Inc., a Columbia subsidiary, said that the charge related to activities discontinued seven years ago and engaged in by persons no longer associated with his organization. Luben Vichey, president of National, said: "The consent decree . . . will bring about vast improvement in the concert management and organized audience business."

New York Music Center Planned

The Metropolitan Opera Association has agreed to participate in plans for a new opera house on the west side of Lincoln Square, between W. 62nd and 64th Streets. It is reported that the Association raised about two thirds of the sum required to purchase land at the new site, demolish existing buildings, and re-locate tenants.

On the heels of this announcement comes news that an acre of the Lincoln Square project is being held for the N. Y. Philharmonic-Symphony. The land adjoins three acres designated for the New Metropolitan Opera House on the West Side north of 62nd Street. The Music Center will be part of the redevelopment plan for the area. Parks Commissioner Robert Moses said he thought the Philharmonic would cooperate. According to Floyd G. Blair, president of the Philharmonic-Symphony Society of New York, a committee had been in contact with Mr. Moses for some time, as it has also been working with the Metropolitan Committee negotiating with Mr. Moses; this also was the reason why the Philharmonic Orchestra avoided lining up with the Committee to Save Carnegie Hall, deciding to play a waiting game. If the new Music Center materialized, the orchestra wanted to be part of it. Construction of the Center was made likely by the decision of the Metropolitan Opera's Board to sponsor an opera house in the area. Other elements of the redevelopment project include a Fordham University Campus and a 4,000-unit housing project. Possibilities also include a hotel, a fashion center and two large garages.

NEW YORK NOTES . . . . . .

News from the "Met": debuts include baritones **Tito Gobbi** and **Hermann Uhde** and conductor **Thomas Schippers.** Returning this season are **Mariquita Moll,** soprano; **Jussi Bjoerling** and **Giuseppe Di Stefano,** tenors, and **Martial Singher** and **Theodor Uppman,** baritones. **Bruno Walter** will conduct a commemorative production of "The Magic Flute" during the Mozart bicentennial year. . . . The **N. Y. Philharmonic-Symphony Society** announces the election of **Amyas Ames** to the Board of Directors, succeeding **Robt. H. Thayer,** who resigned to accept an appointment as U.S. minister to Romania. . . . Soprano **Eileen Farrell** will be heard in the title role of Cherubini's "Medea" with the American Opera Society at Town Hall, Nov. 8. It is believed to be the first American performance of the work. **The Society for Strings, Inc.,** begins its third season, Nov. 6 at 6 p.m. at the studios of the National Orchestral Assn., 130 W. 56th St. For information regarding attendance as participant or auditor, write the Society at the foregoing address. . . . **Rudolf Firkusny** will play the first American performance of Leo Janacek's Capriccio for the Left Hand at his recital in Carnegie Hall on Nov. 30. **Franz Allers** will conduct the small instrumental ensemble. . . . **Thomas Scherman** and **The Little Orchestra Society** will begin their eighth season of Young People's Concerts on Nov. 12 in Hunter College Assembly Hall. **Max Leavitt** is master of ceremonies.

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THE NATIONAL SCENE

CLEVELAND

■ This festival season of the Cleveland Orchestra, celebrating its silver anniversary in Severance Hall, opened the series with an overflow audience, expectant and festive, suiting the important occasion. George Szell was warmly greeted and gave an impressive performance of the program, comprising Berlioz' Overture to "Benvenuto Cellini," Debussy's "Nuages et Fêtes," Ravel's "Daphnis and Chloe," and a rather leisurely paced Brahms' Second Symphony. Twelve new members — more numerous replacements than in any former season — were smoothly and adroitly absorbed into this fine ensemble, which gave the impression of having been in continual performances for many years. Such is the result of a first-class orchestra led by a superior musician! The second program offered as soloists two first-chair men of the orchestra: Josef Gingold, concertmaster, and Abraham Skernick, principal violist, in a superb rendition of Mozart's Symphonie Concertante for violin and viola in E-flat Major. Both artists scored a fine artistic success in which Mr. Szell and the orchestra shared equal honors. Brahms' Variations on a Theme by Haydn and a gloriously fervent peroration of Tchaikovsky's Sixth Symphony placed this program on an exalted level.

■ The preceding weeks were by no means devoid of attractive musical events. In its annual operatic performance the Cafarelli Opera Company, under the guidance of its indefatigable and enthusiastic director, Carmela Cafarelli, who trained the chorus, rehearsed the cast, and trained the singers, both vocally and histrionically, *The Tales of Hoffmann* (which, incidentally, is the opening opera of the Metropolitan Opera this year) was staged at Masonic Hall under the baton of Jean Pierre Barricelli. It was an ambitious undertaking, with only one or two professional singers —such as Vanna Doglio as Antonia, and William Boehm, tenor, in the role of Hoffmann, both of whom gave excellent portrayals of their respective parts. Another voice of fine caliber was that of Eleanor Kanaba as the mother's voice in the last act. Many of the participants doubled in several roles. Michael and Myrtle Pappas, Wayne Mack, veteran radio artist with a fine baritone voice, and Aldona Stempuzis as Niklause assumed their roles commendably, as did also Judith Molnar as Olympia. Stage setting of the Prologue and Epilogue in the Beer Cellar was successful, and 26 members of the Cleveland Orchestra gave fine support.

■ Joel Rosen, gifted young pianist, returned to his home town to give an excellent recital at Severance Chamber Music Hall, acclaimed by a capacity audience demanding and receiving encores at its conclusion. Highlighted by the Chopin B Minor Sonata, which the sensitive young artist performed with remarkable insight and maturity, his program of Haydn, Brahms, Liszt, Ravel, and Milhaud was highly enjoyable from first note to last.

■ The Bernardi management started proceedings with a sold-out house for the Santa Cecilia Choir; under the same management Mantovani and His New Music, Father Sydney Mac Ewan, and three performances of the Ballet Russe de Monte Carlo will be presented in quick succession throughout the remainder of October.

■ The Fortnightly Musical Club started proceedings with a harp and vocal recital by Martha Dalton and Eleanor Pudil, contralto, with Violet Todd at the piano. . . . The Ohio Music Teachers Association (I. J. Mattlin, district chairman, presiding), presented a program arranged by Edgar Rose, consisting of the Ohio Bell Telephone Film "Music in Motion" with Donald Voorhees conducting and Zino Francescatti, violinist. Also appearing on this program was tenor John Nagy, chosen from hundreds of contestants to sing at the Chicagoland Festival at Soldiers Field this summer.

ROSE WIDDER

BOSTON

■ The Boston Symphony Orchestra's 75th anniversary season, which opened Friday, Sept. 30 under Charles Munch, also marked an anniversary for this correspondent. It was just 25 years ago that I (if the use of the first person will be excused under the circumstances) purchased my very first B. S. O. season subscription. This was in 1930, and it is still a mystery to me how I, a struggling piano teacher and would-be concert pianist, managed to scrape together the $30 it took to purchase perhaps the worst seat in the house — last seat, right next to the aisle, in the very first row, a position from which I became very intimate with the personal playing characteristics and sounds of the last two stands of violas.

But this 50th anniversary year was memorable in many respects. Koussevitzky and the orchestra had commissioned just about enough new works to supply at least one for each and every concert. The great majority of these were premieres, and some of those "firsts" were anything but aus-

FRITZ REINER *(left), music director of the Chicago Symphony Orchestra, discusses the new* Meistersinger *stage sets with* KARL BÖHM, *general director of the Vienna State Opera, where Reiner will conduct two performances of the opera, Nov.* 14 *and* 20. *The reopening of the historic opera house will take place on Nov.* 5 *with a performance of* Fidelio. *In February,* 1956, *Böhm will make his U. S. debut as guest conductor with the Chicago Symphony in Orchestra Hall.*

ELISABETH SCHWARZKOPF *as the Marschallin in* Der Rosenkavalier. *(See San Francisco Report, page* 29.)

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picious occasions. But others have held their place. In any event, what better introduction to regular attendance at symphony concerts can be imagined than being thrown right into the new, the controversal, the unfamiliar. No "Fifty-Pieces" business here!

As a matter of fact, the idea of celebrating orchestral anniversaries by commissioning new works is a splendid one. True to form, the Boston Symphony Orchestra has joined forces with the Koussevitzy Music Foundation in the Library of Congress for 15 new works, one of which was performed last year. The composers are, Barber, Bernstein, Copland, Hanson, Martinu, Piston, Schuman, and Sessions (U. S.), Britten (England), Dutilleux, Ibert, Milhaud (France), von Einem (Austria), Petrassi (Italy), and Villa-Lobos (Brazil).

There were no premieres for this season's opening, which nevertheless had an atmosphere of freshness without any of the first-concert roughness we have sometimes heard in the past. The list started with the Beethoven Overture, "Consecration of the House" (Opus 124), which worthy work is only trotted out for state occasions here, since this was the first work played at the orchestra's opening concert back in 1881. Henschel was the conductor then, and 50 years later Sir George returned to conduct this work again. (Those present when he appeared can say with truth that they heard the orchestra under its first conductor. This statement has caused more than one out-of-towner to remark that Ponce de Leon got mixed up in his direction when he looked for the fountain of youth in Florida instead of Massachusetts. Some persons have stated that Sir George was often heard to remark that he owed his longevity to the fact that he once stayed two years in Boston, but this story hardly seems credible. If it had been three years, now....)

Thoughts of other concerts, conductors, and anniversaries could hardly be absent from the 75th opening, but one fact seemed obvious to the capacity audience, that Charles Munch was a most fitting holder of the post held so brilliantly by his eminent predecessors. His work in the Haydn Symphony No. 102 was invigorating and brisk without a trace of rudeness or the heavy hand. The Strauss tone poem "Don Juan" displayed orchestral and conducting virtuosity of the highest order, and the closing Brahms Second Symphony had dignity and strength, although here one might have preferred somewhat more pliability in the sinuous phrases, which become a little plain under a too even-paced beat.

This opening was somewhat earlier than usual because the orchestra is scheduled for a Southern tour during the second half of October.

Regarding personnel, first place must still be given to Daniel Kuntz, who was a member of the original orchestra in 1881 and who was an honored guest at this 75th anniversary opening. At the other end is Joeseph Silverstein, 23-year-old violinist, newly appointed to the orchestra from his former position as Concertmaster of the Denver Symphony. The orchestra added five other players: the noted cellist Richard Kapuscienski (LaSalle String Quartet, Cleveland Orchestra), William Gibson as principal trombonist (Pittsburgh Orchestra), the violinists Noah Bielski (CBS Orchestra) and Alfred Schneider (St. Louis Orchestra), and the cellist Robert Ripley (Cleveland Orchestra).

Due to retirements, changes of position, and natural causes, only a handful of players now remain who could wear the 25-year button, if such an insignia were in existence — which it certainly isn't in the even-tenored Boston Symphony. JULES WOFFERS

HOUSTON

■ Leopold Stokowski began a three-year engagement as Music Director of the Houston Symphony Orchestra with this season's opening concert late in October. In the spring of 1955 Mr. Stokowski accepted the invitation of the Houston Symphony Society to become its Music Director. "I see in Houston the possibility of building one of the greatest orchestras of the world," said the Maestro, "and for this reason I have gladly accepted the invitation. Houston has a good past, a good present, and a tremendous future. I shall enjoy devoting all my experience and energy to the development of an orchestra that can express every kind of music."

The programs for the 20 concerts reveal a carefully planned balance between works of the baroque and contemporary musical literature, which is in line with Stokowski's objective of providing every type of music in the symphonic repertoire. Two world premieres and two American premieres are programmed, as are two choral works by the contemporary German composer Carl Orff, which will employ the Houston Chorale augmented by choruses from the Rice Institute and the University of Houston. The Orff works are "Carmina Burana" and "The Triumph of Afrodite."

The opening concert (to be reviewed in the Nov. 15 issue) presented the world premiere of "Mysterious Mountain" by Hovhaness; later in the season "Awakening of the Birds" by Messiaen will be heard for the first time publicly. The American premieres programmed are Orff's "Afrodite" and Espla's "Don Quijote Velando Las Armas." Complementing these new works will be symphonies by Brahms, Beethoven, Mozart, Schumann, Tchaikovsky, Cowell, Haydn, Shostakovitch, Villa-Lobos, Borodin, Dvorak, Sibelius, Vaughan Williams, and Liszt; and a variety of other symphonic selections.
PHILLIP LAMBRO

CINCINNATI

■ The honor of opening Cincinnati's active musical season is usually reserved for the Cincinnati Symphony Orchestra, but another event of almost equal importance ushered in the current concert year on Oct. 6, when the LaSalle Quartet played the first of several programs in the architecturally acclaimed new structure of the Public Library of Cincinnati and Hamilton County. A grant in honor of Eda Kuhn Loeb, Cincinnati-born devotee of art and music, has provided the library with special equipment and funds to sponsor special concerts and exhibitions to further appreciation of the fine arts.

The LaSalle Quartet, of the College-Conservatory of Music of Cincinnati, is an organization of which any culturally minded city may well be proud. This column has reported before on the suavity, balance, and good taste of this young ensemble, qualities that are now taken for granted and which were in full evidence at both performances on the same afternoon of a program consisting of the Mozart Adagio and Fugue (K. 546), the Wolf Italian Serenade, and Schubert's Quartet Movement in C Minor.

Cincinnati also continued its enviable reputation for presenting outstanding foreign artists to American audiences, when Joerg Demus made his debut in this country at the second pair of concerts by the Cincinnati Symphony Orchestra, under the direction of Thor Johnson on Oct. 14-15. As befits this Mozart anniversary year and the Viennese origin of the young pianist, he chose for his introduction the Piano Concerto No. 17, in C Major (K. 467).

Demus is fundamentally a lyricist with a sure rhythmic sense and a firm touch that never approaches hardness. His Mozart is at once virile and supple, songlike and soberly expressive, punctuated by discriminating phrasing. The orchestra's collaboration was on a par with the soloist's classical detachment and utmost clarity. Seldom has the slow movement of this concerto been played with such soaring limpidity. The audience appreciated Mr. Demus's superlative qualities with enthusiastic applause.

Elsewhere on the program, the *Figaro* overture sparkled and glistened in the best Mozartian manner. It is unfortunate that Strauss had to label his music with realistic tags. To those who like the lush warmth of late romanticism, the "Sinfonia Domestica" by any other name would sound just as enticing. Thor Johnson and the orchestra did well by it, in spite of several moments of uneasy cohesion, or lack of it.

■ Cincinnati's 61st symphony season began Oct. 7 with the all-orchestral program, which has become traditional. Thor Johnson, opened the concert with Schubert's Overture to *Rosamunde*, whose infectious gaiety augured well for the season as a whole. Johnson's new verve and assured maturity unquestionably reflect his success during the past summer as co-conductor of the Symphony of the Air's triumphant tour of the Far East.

One of Johnson's particular favorites has always been the "Enigma" Variations of Elgar, upon which he has spent meticulous care and much thought. The musical portraits that resulted were notable for their lucidity and impassioned eloquence. This same expert craftsmanship was also apparent in the Shostakovich First Symphony which concluded the program. Ebullient at times, and again despairingly sentimental in the Russian manner, the work was given a virtuoso performance by both the Cincinnati Orchestra and its conductor. It was a magnificent opening to a season that promises much.

■ During the intervening week, on Oct. 12, Sigmund Effron, concertmaster of the Cincinnati Symphony Orchestra, and his gifted wife, Babette, gave another of their pleasurable sonata recitals, which have come to be anticipated annual events. The program, consisting of the Beethoven Sonata in D Major (Op. 12, No. 1) and works by Fauré and Richard Strauss, proved as enjoyable as its predecessors.

LOUIS JOHN JOHNEN

LOUISVILLE

■ The Louisville Orchestra resumed its activity after the summer intermission with the Saturday matinee series of its commissioning project program. On Sept. 24 we heard, in addition to Bernard Reichel's "Suite Symphonique" and Ned Rorem's "Design for Orchestra" (both repeat performances), the world premiere of Andre Jolivet's "Suite Transoceane." It may be open to question whether or not this work, which never conceals its French origin, is the program music indicated in the composer's notes; the first two movements certainly could be the score to a motion picture; they almost call for an added optical impression. Boisterous and carnival-like is the first movement; fast flowing, with impressionistic rustling whispers the second; the third, Andante, not only slows the pace but also loses interest, which the final Allegro fails to recapture.

The weekend of Oct. 8 brought a triple coincidence in the matinee series, namely the 100th world premiere performance by the Louisville Orchestra, an additional grant of $100,000 from the Rockefeller Foundation to the commissioning project, and the annual gathering of the Music Critics Workshop. Robert Whitney presented a special concert for the members of the Workshop on Oct. 7. From the almost 64 commissioned works, he selected with skill and taste four works which represent a cross-section of the

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prevailing styles: Ben Weber's "Prelude and Passacaglia" (Op. 42), atonal; Ginastera's "Pampanea No. 3," impressionistic; Chou Wen-Chung's "And the Fallen Petals," exotic; Hilding Rosenberg's "Louisville Concerto," an example of more conventional music. The orchestra's playing was first rate, and the response from the usually hard-boiled critics was almost enthusiastic. The next day the critics returned to the concert hall for the usual Saturday matinee. In addition to Jolivet's "Suite Transoceane," just reviewed, the program brought Peter Jona Korn's Variations on a Theme from *The Beggar's Opera* (Op. 26), a work dedicated to Ralph Vaughan Williams. Nine ingenious variations and a finale make for a rather conservative but nevertheless attractive piece of music. If you like the pattern of variations established by Brahms, you will like the Korn work. The 100th world premiere of the orchestra was that of Edmund Rubbra's "Improvisation for Violin and Orchestra" (Op. 89). This brief lyric work is also conventional, but a gratifying vehicle for the soloist. Sydney Harth, the orchestra's concertmaster, played it with warmth and expressiveness, skillfully avoiding an oversweet melodic line. The audience together with the critic-guests joined in the well-deserved applause.

HANS F. KUPPENHEIM

CHICAGO

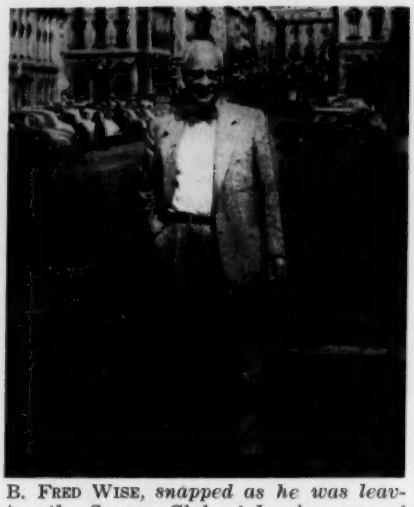
■ It was not surprising that the Chicago Symphony's 65th season (presaging perhaps the height of the orchestra's notable career) was such an auspicious one, for Fritz Reiner, after his first rehearsal on his return to open the season, had heralded his delight in finding his orchestra as he had left it—which means, with the special stamp of Reiner virtuosity.

The spirited and prideful audience packed Orchestra Hall to welcome Reiner and the orchestra, and were rewarded with three works superbly played—the Bach-Respighi Passacaglia in C Minor (too heavily orchestrated), Strauss' tone poem "Don Quixote," and the Beethoven Seventh. The crowning performance was the Strauss, otherwise known as "Fantastic Variations on a Theme of Knightly Character," wonderfully telling in the matter of inflection, coloring, and aliveness. And contributing immeasurably to the success of the performance were the first-chair soloists, Janos Starker, Milton Preves, and John Weicher (playing the orchestra's newly acquired "Braga" Stradivarius, the "Montagnana" viola, and the "Baron von der Leyen "Stradivarius violin).

The concerts of the second Thursday-Friday series, given a scintillating send-off with a glittering performance of Smetana's Overture to *The Bartered Bride,* were enhanced by Elisabeth Schwarzkopf's solo performances of Mozart and Strauss arias, and enriched (if somewhat weighted down) with Bartok's important Concerto for Orchestra, replete with beauty and interest, not however continuously sustained. Wolf's Italian Serenade and Liszt's "Mephisto" Waltz were also programmed.

The beauteous Mme. Schwarzkopf gave extra luster to the evening by her singing of Mozart's Recitative and Aria "In Quali Eccessi" from *Don Giovanni,* where her exquisite delivery of the taxing excerpts brought her salvos of plaudits, to be registered after the seldom-heard concert aria, "Ch'il Mi Scordi Di Te." Not in best voice, Mme. Schwarzkopf found herself in a less secure domain in her exposition of Ariadne's Monologue from Strauss' *Ariadne Auf Naxos.* Here her low tones were foggy, where brilliancy had marked her singing of the Mozart. All in all, the radiant Mme. Schwarzkopf is not a dramatic soprano, and when she forces her tone, it becomes heavy and labored. But why cavil with an artist who affords so much pleasure to so many.

■ The Pro Musica Trio (Nina Mesirow-Minchin, piano; Herman Clebanoff, violin; Karl Fruh, cello) gave one of their finest concerts when they opened the current season's series at The Arts Club of Chicago on Nov. 12. Loeillet's "Sonate à Trois," Tcherepnin's Trio (Op. 34), and the Brahms C Minor (Op. 101) comprised the program. We were impressed anew with the musicianly, rich, and truly



B. FRED WISE, *snapped as he was leaving the Savage Club of London, one of many places visited during his recent three-month European tour, which included the music festivals of Salzburg, Lucerne, Rome, Venice, Florence, and others. Mr. Wise is now back teaching his large class at the American Conservatory. He is also president of the Cliff Dwellers Club, and Chairman of the National Contest and Audition Committee of the first Annual Young Artists Contest, held by the National Association of Teachers of Singing.*

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Brahmsian performance of the C Minor, and with the beauty and imaginativeness of Tcherepnin's skillfully written and fascinating Trio, with its subtle, provocative ending.

■ Andrew Foldi, basso of the Lyric Theatre of Chicago, was much in demand prior to the opening of the opera season, as he will be thereafter. Last summer he was heard four times at the Grant Park Concerts, in Beethoven's Ninth Symphony, and as Angelotti in Puccini's *Tosca* (making his 10th performance of 5 different engagements at Grant Park since 1950). Re-engaged for the current Lyric Theatre season, Mr. Foldi will be cast in *Madame Butterfly, Rigoletto,* and *The Masked Ball.* He has been engaged by the Duluth Philharmonic Orchestra (Nov. 18) to sing Zuniga in *Carmen* (in concert form), and will give a program for the Alliance Francaise and a Lecture-Recital, "Opera—a Perfect Marriage of the Arts," for the Chicago Women's Aid on Jan. 31, 1956.

■ A second Composers Contest has been announced by the Artists Advisory Council, offering the winner a $1,000 award and a first performance by Fritz Reiner and the Chicago Symphony Orchestra. The Council, a Chicago organization founded in 1952, sponsors a composers contest and a series of auditions for performing artists in alternate years. The winner of the Artist Advisory Council's first Composers Contest in 1954 was the Viennese-American Frederick C. Schreiber, whose work was entitled "Concerto Grosso for Four Solo Instruments and Orchestra." Further contest information can be obtained from: Mrs. William Cowen, President, Artists Advisory Council, Room 201, 55 E. Washington, Chicago, Ill.

■ Six Mozart recordings by Fritz Reiner and the Chicago Symphony Orchestra will be released in the first six months of 1956 as part of the RCA Victor commemoration of the Mozart bicentennial. They include the Symphonies No. 36 in C Major ("Linz"), No. 41 in C Major ("Jupiter"), No. 40 in G Minor, and No. 39 in E-flat Major, "Eine Kleine Nachtmusik," and the "Divertimento in D Major."

DOSHA DOWDY and RENÉ DEVRIES

SAN FRANCISCO

■ The American premiere of *Troilus and Cressida* exceeded in brilliance the San Francisco Opera management's highest hopes. The immediate success of this magnificent work on Oct. 7 was thrilling, especially as the public is likely to accept contemporary works with reluctance, or at least a grain of salt. Credit for the overwhelming accolade must be given a score of people, in fact to everyone who had a hand in the production. To composer Sir William Walton, present for the occasion, goes the first bow in acknowledgment for a score of tremendous dramatic impact, yet tenderly romantic in musical style, warm with emotion and melody, magnificently orchestrated, and perfect in unity of characterization. The cast of carefully chosen principals gave a flawless performance, one of the most brilliant ever witnessed in the 33-year history of the company.

Dorothy Kirsten as Cressida was commandingly beautiful in person, superb in voice and acting. Richard Lewis, who created the role of Troilus in London, again revealed his fabulous voice of rich depth and soaring heights. Robert Weede has both the voice and the histrionic ability to make the role of Diomede stand forth triumphantly. Giorgio Tozzi as the traitor priest Calkas, and Ernest McChesney, the decadent, whimsical Pandarus, gave outstanding performances as did Frances Bible, Carl Palangi, and Heinz Blankenburg. Erich Leinsdorf conducted with fervor, and the chorus has done no better work this season. Leo Kerz's remarkably effective stage settings and Paul Hager's masterly staging and expert lighting added their share to the over-all success.

Since everything cannot be mentioned first — but in this instance should—let us end with the admission that English is a perfect language for opera if the text is designed for singing. The libretto of Christopher Hassel is a super-elegant dramatic poem, and one which the music of Sir William fits like a glove. The words emerge effortlessly and excitingly distinct, proving that diction is no problem with a perfect libretto and a bel canto score.

■ The exuberance of a national premiere, with critics, special visitors, composers, tenor, and socialites from practically everywhere present, has a tendency to make one forget other excellent productions of the season to date. *Macbeth,* for instance, turned out to be a remarkable surprise. It was full of Verdi's magic, it was dramatically sensational, and it held the audience spellbound. The repeat performance confirmed the assertion that here was a hit, a new-old opera deserving a permanent place in the San Francisco repertoire. The cast was preeminently brilliant. Baritone Robert Weede in the title role and basso Giorgio Tozzi as Banquo sustained their parts with vocal prowess and complete mastery of the rather florid Verdian musical style. The opera might truthfully be titled "Lady Macbeth," especially with Inge Borkh dominating so many scenes, vocally and histrionically. The fiendishly difficult arias, ranging from dramatic to coloratura, make seemingly impossible demands of a singer, but were never too great for the diva's fervent vocalism. The stage setting also played a major role, for here was something revolutionary, yet of surprising simplicity. Imaginative Leo Kerz inaugurated an immense curving stairway with a wide landing which also served for massed groupings, with an architectural background and movable pillars. The cyclorama with its many varied and thrilling projections did the rest. Amazing waves of color and light transformed the stage quickly from battlefield to an interior room, then to a park, a dark cavern, a banquet room, a lonely region on the Scotch-English border. Thus, the long opera moved along at a brisk pace, especially with Fausto Cleva conducting and Carlo Piccinato directing back-stage. Others in the cast, which seemingly had no weak spots, were Walter Fredericks, Douglas Maycock, Ruth Roehr, Virginio Assandri, and Carl Palangi.

■ The much-heralded San Francisco Opera debut of Elisabeth Schwarzkopf was no disappointment. The Viennese soprano was ravishing to the eye with her beauty, her costumes, and her remarkable characterization of The Marschallin in two performances of Richard Strauss' *Rosenkavalier,* Sept. 20 and 24. There seemed no limit to her vocal enchantment and

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no end to her range of dynamics and nuance. Her singing constantly revealed a voice amazingly plastic, fresh, and rich, while her acting was a kaleidescope of humor, pathos, irony, and tenderness. Otto Edelmann clothed the part of Baron Ochs with boorish pomposity and incomparable zest, his magnificent voice pliably dramatic at will. Frances Bible's Octavian had feminine grace, yet definite masculine assertiveness. The many characters of this long work were uniformly excellent, contributing their share to the best performances of this opera here to date. Margaret Roggero, Dorothy Warenskjold, Ralph Herbert, Ray Manton, Carl Palangi, and Alessio de Paolis certainly deserve special mention, and the conducting of Erich Leinsdorf will long be remembered for its power and delicacy.

■ Everyone agreed there had never been such a production of *Don Giovanni* in San Francisco as this year's two performances—at least not since the days of Elisabeth Rethberg. But another Elizabeth had arrived (Schwarzkopf), the handsomest, most glowing Donna Elvira imaginable, singing throughout with full rich voice, yet tenderly shaded at will. Flanking Miss Schwarzkopf were two other engaging sopranos — Licia Albanese as Donna Anna, who has never sung with more exquisite warmth and shading, and Rosanna Carteri as Zerlina, the epitome of vivacity and flexible tone production. Jan Peerce, the Don Ottavio, reached new artistic heights in true Mozartian manner with ultra-smooth vocalism and delicacy of phrasing. Don Giovanni himself, who undoubtedly should have been mentioned first, was sung by handsome Cesare Siepi, his big basso voice has a marvelously vibrant appeal, and his acting was full of impudence and audacity. Supplementing these high stars were Lorenzo Alvary, an outstanding Leporello, Ralph Herbert as Masetto, and Desire Ligeti, an impressive Don Pedro. Erich Leinsdorf conducted with verve and a light, supple hand, omitting for some unknown reason the customary finale.

WASHINGTON, D. C.

■ Sunday evening, Oct. 8, the regular weekly concert held at the National Art Gallery featured the National Gallery Orchestra under the direction of Richard Bales. This orchestra is considerably smaller than the ordinary symphony orchestra, yet turns in excellent performances. The opening work, Haydn's Serenade from his String Quartet No. 5, is a case in point. The strings played with great skill and an intimacy that one would expect from a quartet. This was followed by Schubert's First Symphony, a work which is in some respects too large for this orchestra. Notably weak were the double bass leads in the first movement. (There are only two in this ensemble.) This deficiency in the first movement, however, was more than compensated for by a fine reading of the Menuetto. The robust quality of Schubert's music was perfectly captured by Bales and the orchestra in this movement. In the fourth movement the brasses were especially effective. Mr. Bales' "enthusiastic" manner of conducting big finales I find occasionally distracting.

After the intermission, Mr. Bales resumed with the Prelude and Dance by Paul Creston. This modern romantic work was played excellently and most sympathetically. A great many of the members of the National Gallery Orchestra are also members of the National Symphony Orchestra, whose conductor, Dr. Howard Mitchell, has long been a champion of Mr. Creston's work. Mr. Creston's tuneful Dance section, in particular, is tightly composed with great rhythmic and melodic appeal. Wagner's Siegfried Idyll followed in a performance of far less interest than we are accustomed to. The concert closed with Benjamin Britten's "Matinees Musicales," his second orchestral suite based on the music of Rossini. Here Mr. Bales was at his best. These little tunes are really show-stoppers, all of them. Rossini knew this. Britten knew this. And so did Bales.

■ Tuesday, Oct. 11, marked the first visit of the Philadelphia Orchestra under Eugene Ormandy to Washington this season. With one exception, Mr. Ormandy programmed for us a group of old favorites. Constitution Hall was filled to near capacity.

Ormandy opened with a stirring account of the Beethoven *Fidelio* Overture, commemorating (so our program notes told us) the re-opening of the Vienna Opera. Brahms' First Symphony followed. It is rare to hear an entire symphony in which every shading is perfectly realized, as Ormandy and his men did. Jacob Krachmalnick's violin solo at the end of the second movement was of unearthly beauty. But the highest moment came at the key change near the beginning of the last movement. Even the most blasé concert-goer in the audience must have been deeply moved at this point.

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After intermission we were treated to a performance of a work new to us by the contemporary German composer Gottfried von Einem, his Concerto for Orchestra. It is a study piece with a strongly marked rhythm throughout the first movement and a delightful conversation of woodwinds in the middle of it. The final movement, not so tightly constructed as the preceding two, is a sort of jazzy potpourri that sounds like a conglomeration of traffic noises, and the jukebox around the corner. Von Einem's work is very listenable, however, and certainly merits a second hearing. The Philadelphians closed with Ravel's "La Valse." If not the most authentic reading we have ever heard, it was certainly one of the most enthusiastic. The audience greeted it in a like spirit.

GENE FRY

PHILADELPHIA

■ The first fortnight of the Quaker City's music season has been exciting, for it included the American debut of Emil Gilels, the first performance of the newly formed Philadelphia Grand Opera Company, and no less than three major dance recitals.

The formal season was preceded by the third Conductors' Symposium held under joint auspices of the Philadelphia Orchestra Association, the American Symphony Orchestra League, and ASCAP. Each of 29 conductors of community orchestras and other instrumental groups conducted the Philadelphia Orchestra in both a standard and a contemporary work, under the guidance of Eugene Ormandy. The training sessions were supplemented by discussion meetings led by Ormandy, his assistant William R. Smith, the first-chair men, and the administrative staff. The visitors also learned of the resources of the famous Fleisher Collection of this city's Free Library.

A. Walter Kramer, ASCAP president, was discussion moderator, and other participants included Paul Creston, Norman Dello Joio, and Howard Hanson. Besides individual "bull sessions," the young conductors also met with Mrs. Helen M. Thompson, ASOL executive secretary.

After a "thank you" concert of Beethoven and the Strausses, for industrial contributors to the Orchestra's sustaining fund, the season formally began with the usual all-orchestral program, featuring Brahms' First Symphony and the local premiere of Gottfried von Einem's Concerto for Orchestra. While not erasing memories of Stokowski's interpretation, the Brahms under Ormandy had warmth and power in the finale. Einem's work is eminently listenable, often humorous, and showing the influence of jazz. The first movement is march-like, the second contemplative, occasionally wistful, and the rollicking finale has a swing to it. It is masterfully scored both as to use of instruments and in melodic construction.

The Philadelphia Orchestra in its 55-year career has presented the American debut of many notable artists, but none more exciting than Emil Gilels. As has been widely chronicled elsewhere by now, the Russian artist made more than a virtuoso vehicle of *the* Tchaikovsky Concerto; it emerged as it is rarely heard —a piece of music. Gilels enlarged on the initial impression of his technical and interpretative powers with his performance of Rachmaninoff's Third Concerto at the second weekend pair of concerts. The more sober passages were played caressingly, while in the climactic sections the power and sweep of Gilels' playing carried all before it. This program also presented the local premiere of Wallingford Riegger's well-written Canon and Fugue in D Minor and Mendelssohn's "Reformation" Symphony.

■ *Rigoletto* was the initial offering of the Philadelphia Grand Opera Company, formed from the merger of the four-year-old Philadelphia Civic Grand and the thirty-year-old Philadelphia La Scala. The $25,000 municipal subsidy was evidenced by freshly painted sets. It would be nice to say that the performance was well above routine, but one can't. There was fine singing, however, by Eugene Conley and Frank Guarrera. Lisa DiJulio made her local debut as Gilda, revealing a light voice of good quality and sound musical instincts. Giuseppe Bamboschek conducted.

■ Dance Theater-Berlin, of which Tajana Gsovsky is director and choreographer, in its bow here displayed virtuosity by its leading dancers in choreography that often called for distracting acrobatics. These qualities were noticeable in Mme. Gsovsky's admirable terpsichorean condensation of "Hamlet," to worthy music by Boris Blacher. This and "Signals," a modern work, put two lesser works in the shade. The troupe's leading dancers—Gisela Deege, Harald Horn, Gert Reinholm, and Svea Koeller—would be a credit to any ballet company.

Carmen Amaya and her flamenco troupe burned up the Academy of Music stage, and an earlier visitor here was Pearl Primus, whose supporting company boasts a stand-out dancer in Percival Borde.

■ Risë Stevens gave a recital to open the Bala-Cynwyd Community Concert Series. She was in good voice, but one wishes she would worry less about looking pretty and put more emotion into her songs. No quarrel with her opera arias, though.

■ The Bogota String Quartet, in its debut here, gave three first Philadelphia performances. The Villa-Lobos Quartet No. 1 was wholly ingratiating, alternating between poetic cantilena and joyous dance movements. Carlos Chavez's Quartet No. 2 was forceful with a songful slow movement. Less worthy was the diffuse Quartet No. 6 by Colombia's leading composer, Guillermo Uribe Holguin, now 75.

SAMUEL L. SINGER

NATIONAL NOTES . . . . . .

The opening concert by the **National Symphony Orchestra** on Oct. 26 was specially recorded and flown by courier plane to **President Eisenhower's** bedside in Denver. The program included an Eisenhowever favorite, Berlioz' "Symphonie Fantastique." . . . **Gilbert Reese** will participate in the Ernest Bloch Festival Celebration by performing as solo cellist in the composer's "Schelomo" with the Indianapolis Symphony on Nov. 6. . . . Contrary to recently published reports, the **Trapp Family Singers** are not disbanding, but reorganizing as The Trapp Singers. The change was made because the group now includes both "family" and "non-family" members. . . . New Board Members for **The Symphony of the Air,** elected from their own ranks, include: **David Walter,** chairman; **Alan Shulman,** vice-chairman; **Leon Frengut,** secretary; **Arthur Granick,** treasurer. . . . **Luben Vichey,** president of NCAC and Civic Concert Service, Inc., has officially taken title to both companies from retiring officers **Marks Levine** and **O. O. Bottorff. Wallace Magill,** producer of the "Telephone Hour," and **Margaret Carson,** former director of the "Met's" Press Dept., have also joined the staff. . . .

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Cellist JOSEPH SCHUSTER, *shown here in Mexico City, will be heard in recital on Nov. 26 in Town Hall, N.Y.C. Following this he will leave for a series of concerts in Japan and Australia, and in February of next year he will return to Europe for a three-month tour.*

DR. ALBERT SCHWEITZER (*right*) *and his friend* EDOUARD NIES-BERGER, *both native Alsacians, donated their services for an organ recital on Sept. 18 in Wihr-au-Val, a small Alsacian village fire-bombed during the last war by the Nazis as a reprisal against the inhabitants for harboring a spy whose identity they would not divulge, though they knew the entire village would be destroyed if they kept their secret. They did. It was. The only thing left standing were the church walls; the organ, however, was ruined. Climaxing the reconstruction work was the acquisition of a new organ. Originally built by the famous French organ builder Cavaillé-Coll for a chateau in Southern France, it was later sold to the Conservatory at The Hague. The community of Wihr-au-Val recently purchased it for the reconstructed church. Proceeds from the recital were used to defray the cost of the instrument. More than 2000 people attended.*

THE INTERNATIONAL SCENE

GREEK FESTIVAL

■ The Athens Festival 1955 has already been amply reviewed in these columns. It was recently brought to a happy end with two successful concerts by the Greek National Symphony Orchestra under conductors Andreas Paridis and Philoctetes Ekonomides, who presented classic and romantic music from the standard repertory. Mr. Ekonomides added to his all-Wagner program an interesting reading of a modern Greek work, the "Levandia" Symphony (with chorus) by M. Kalomiris, dean of Greek national musicians, while Mr. Paridis ably accompanied the soprano Eleanor Steber in arias of Mozart and Beethoven. Miss Steber, after her success scored in *Idomeneo*, had become a special favorite with the Athens public. Gowned in a cloud of rose-colored tulle, she was given the kind of reception generally accorded only to movie stars. These events, like the preceding ones, took place before the crowded steps of the same ancient Amphitheatrum, and one could not but admire the physical resistance of the public which night after night was willing to "break its back" on the beautiful but exceedingly uncomfortable marble seats of the venerable monument.

All this was a great source of satisfaction to those who had launched, developed, and managed the festival, designed to attract tourists to Greece not alone with the fascination of its lifeless remains of classic great art, but also with the breath of live musical entertainment. However, in the last days of the festival month it looked as if everything that had taken place up to that time had been just a preliminary preparation to what was to be the "real thing." To hear the New York Philharmonic-Symphony for the first time in this part of the world seemed a most extraordinary event, but to welcome home after an absence of 17 years Dimitri Mitropoulos, the Greek musician who had made world news, was even more exciting.

Concerts of the tour had been announced for Oct. 1 and 2. Tickets went on sale five days before that date, tickets of which part had been assigned, with the help of a most complicated "priority" system, to members of the Government, the Diplomatic Corps, to the Press, and to a few "Vips" who had come from as far away as Mexico and Iraq to listen to the Maestro. Proceeds were to be contributed for the erection of a sorely needed new Concert Hall in Athens. No invitations had been issued; everybody had to pay his fee, and did so with enthusiasm. What remained of the tickets—a pitifully small number of the 6,000 available to meet a request of over 10 times as much—was to be disposed of at the box office, from 8 a.m. onwards. At 6 p.m. the day before people began to assemble on the curb in a queue which, after dark, already extended around a whole block, sitting on camp stools, or just standing, munching sandwiches from dusk to dawn, when the struggle became ferocious. After half an hour, while worried clerks tore their hair, nothing was left over for thousands of disappointed music fans; everything had been sold out for both nights. What followed on the afternoon of Sept. 30 was a wild rush to the airport where three chartered planes with conductor, orchestra, staff, and instruments were due from Naples, originally scheduled as last stop of the European tour. An extra police force, including two ambulances for fainting ladies, had been commandeered to keep crowds moving; their cordon was broken when the slim figure of Dimitri Mitropoulos emerged from the cabin exit on top of the gangway. In that same moment Athenians had not only forgotten the Festival, but also politics, the Cyprus issue, the Cabinet crisis, bloodthirsty Turks, hated Britishers, uncooperative Americans, and the whole of their "Enosis" movement. They roared and clapped, photographers whirled around, there was handshaking, hugging and kissing, applause and cheers, young and not so young women trying to get hold of hands and arms of the lost, now returned, great son of the country. It was a great show, indeed.

During the two following days there was only one thing in the whole city that did not cooperate with the festive preparations. It was the Greek sky, which seemed to be jealous of the man on whom so much attention was being lavished by everyone who used to mention the fine weather and the lovely light of Greece. On the morning of the first concert a downpour began and continued relentlessly for 72 hours, exactly until the planes had

again taken to the air with the 120 musicians and their retinue homebound. At noontime of Oct. 1 any hope for presenting the orchestra and its chief in the suggestive frame of Herodus Atticus had to be abandoned; after endless complications the whole affair was switched to a dreary cinema hall, holding only 1,800, which automatically excluded two thirds of the fortunate ticket-holders from the concerts. But such a black outlook prevailed for only a couple of hours; after exhaustive consultations it was decided to add a third concert, not an easy task for the overworked conductor and his men. Thus, with the help of standing-room permits, all of those happy 6,000 could listen to Schumann, Mendelssohn, Weber, Beethoven, Brahms, Shostakovich, and their own Skalkotas, and the ambassadors of American musical achievement and good-will were none the worse for it. Even the most hard-boiled strings and winds of the group confessed they had never experienced anything like it before. Headed by the Royal Family, especially by the lovely Queen Federica, who led the applauding, cheering, and clamoring for more and more encores, the whole audience seemed to go wild with jubilation.

Dimitri Mitropoulos was happy and touched; he could not be otherwise. He was fêted and addressed as the great Greek, the most valuable "export" of the country, the best Ambassador of the nation, the "hometown boy who made good." He lunched with the King, he was showered with gifts, medals, decorations, and laurel wreaths, and honors were bestowed on him as on no man in Greece within memory. The orchestra played fabulously; many of the members said they had never worked with so much love and "pep" as on this occasion, when they shared their leader's feeling of homecoming as a Prophet in his Fatherland. It was a great story marred only in its last chapter by the uncertainty as to whether it would happen again. Everybody hoped that the New York Philharmonic - Symphony would return and with it Dimitri Mitropoulos, a man honoured and beloved today in Greece as almost no other native son. GISELLA SELDEN-GOTH

VIENNA

■ The beginning of this year's musical season was under the sign of America. The last season closed with the guest performances of the Philadelphia Orchestra. The first important event of this season was the appearance of the N. Y. Philharmonic-Symphony. Again the success was sensational and the Vienna public dwelled on the sonority of this ensemble, the fine tone of its woodwind section, and the all-round precision. It may be that the latter qualification is surpassed by other American orchestras, but the enthusiasm with which the New Yorkers were greeted may easily stem from the fact that its tone quality and way of playing reminds us very much of the Vienna Philharmonic, so that its playing made the listeners feel at home. Dimitri Mitropoulos conducted both concerts. The first was a gala event, though the program was not too happily chosen. The cool and detached way in which Mitropoulos conducted Brahms' Second Symphony was not what we are used to, but the fabulously played encore, De Falla's "Tricorne," sealed the victory of the conductor and his orchestra. The second evening had a more interesting bill. Mendelssohn's "Reformation" Symphony, rarely heard hereabouts, was an exciting musical experience. Shostakovitch's 10th Symphony was a novelty for Austria. A lot can be said against this work, but under its sometimes pompous surface and among unbelievable trivia there is always noticeable the enormous talent of Shostakovitch. Mitropoulos interpreted this music of the *grand geste* with brilliant orchestral sound and remarkable virtuosity.

At the Volksoper we heard *The Saint of Bleecker Street* in a very fine performance. With it Vienna, after New York and Milan, became the third city to give the work a hearing. Herbert Graf staged the opera entirely for its theatrical effect, as a simple but deeply impressive operatic thriller. He did so with the blessing of the composer who before had staged the performances himself. Rarely has one seen the ensemble and the chorus of the Volksoper act so impressively. Camilla Williams from New York was the beautifully animated and magnificently singing Annina. Josef Gestic (Michele) and Margarita Kenney (Desideria) offered impressive impersonations of their roles. Heinrich Hollreisser conducted. The reaction of press and audience were divided. While the press felt obliged to warn the audience of this "weak and epigonic tasteless work," the audience went strongly for the theatricality of the action and the Puccinesque melodism of the arias. It was undoubtedly one of the greatest successses a new opera has had in Vienna for a long time.

From the Staatsoper, which will reopen at the new house on Nov. 5, two exciting guest performances must be noted. Jean Madeira, engaged for three months by the State Opera, made a sensational debut as Carmen. The audience feted the youthful Met singer after the performance with an ovation lasting more than half an hour and extending into the street at the stage door. So violent was the commotion that it resulted in a traffic jam. The press wrote column-long articles the next day about "the best Carmen Vienna has heard and seen for many decades." Almost as great was the success of the young Italian tenor Raffaele Lambert as Otello. He was engaged as a regular member of the Staatsoper ensemble.

DR. ERICH JANTSCH

BERLIN FESTIVAL

■ One of the few highlights of this year's Berlin Festival was the appearance of the N. Y. Philharmonic-Symphony Orchestra under Mitropoulos. Two completely sold-out programs in the Titania Palast billed the Couperin-Milhaud Prelude and Allegro "La Sultane," Mendelssohn's "Reformation" and Prokofieff's Fifth

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Symphonies, Weber's "Freischütz" overture, and Schumann's and Brahms' Second Symphonies. The reception was clamorous throughout and two extras had to be given: Kabalevsky's "Colas Breugnon" and the *Forza* overture. By some of the critics it was considered technically the best orchestra to be heard over here since the war. Others complained of its playing for virtuosity's sake. The East Berlin press was, one dares to say of course, rather declining. My own impression was one of uninhibited enthusiasm. I have never heard a more perfect percussion section in any symphony orchestra, nor such an assembly of top-class woodwinds, not to mention the violincelli with their floating, suspended tone. "But," remarked an American friend of mine, "do you think that they are playing as luminously at Carnegie Hall?" Mitropoulos was rightly bravoed. Wrote the *Tagesspiegel*, West Berlin's leading paper: "If, after the death of Furtwängler and the retirement of Toscanini, the question for the most important conductor is raised, very few names can be discussed together with that of Mitropoulos."

The other hit events were the two guest-performances of *Lucia di Lammermoor* by the La Scala ensemble and chorus, with Karajan conducting the RIAS Symphony. Interest centered on the German debuts of Callas, di Stefano, and Panerai, who said that they had never experienced as excitable an audience as Berliners. The musical quality of the performance was outstanding, though not quite so distinguished as that on the famous Callas-di Stefano-Gobbi-Serafin record.

■ The Städtische Oper participated with two premieres: a full length "Sleeping Princess" with new choreography by Tatyana Gsovsky, conducted lazily by Wolfgang Martin and designed by Jean Pierre Ponnelle in a manner that would have been appropriately called "Princess in the Ice"—a very modern production, disgusting for Tschaikovsky-Petipa fans, but, once one recovered from the first shock, not without merits, especially the title role as danced so brilliantly by Suse Preisser. The other new production, "Oberon," never really came off, perhaps just because of its hectic striving for magic and atmosphere. Arthur Rother conducted bravely, but the orchestra responded only hesitatingly to his suggestions. Wolf Wölker's direction and Gustav Blank's choreography overcrowded the stage, the colorful sets of which, however, designed by Hein Heckroth, were a constant delight. Leonie Rysanek as Rezia sang with such *panache* that her "Ocean, thou mighty monster" stopped the show. Apart from Mimi Aarden, a debuting dramatic mezzo of unusual calibre (she was cast as Roshana, and the Eglantine aria from *Euryanthe* had been specially inserted for her), the other singing could hardly be called thrilling. A new adaptation by Karl Heinz Gutheim and Wilhelm Reinking was used with a lot of spoken dialogue. Two other performances deserve mention: Astrid Varnay's appearing as Isolde (with Ludwig Suthaus, who has been invited for some great performances at the Moscow Bolshoi Theatre, as partner) and Marschallin—two wonderfully mature, beautifully sung studies.

■ The East Berlin Staatsoper, continuing with its Festival weeks, topped the West Berlin concert with an event of unusual draw: David Oistrakh came and, assisted by the Staatskapelle under Franz Konwitschny, played the Violin Concertos in A Major by Bach and Mozart and the one by Brahms—a tribute to the German classic, one of those rare nights blessed by all good spirits. Three premieres have been added meanwhile to the repertory: *Don Giovanni*, a good all-round production (conducted by Horst Stein, directed by Heinz Arnold, designed by Gerd Richter), a highly dramatic *Fidelio* (Konwitschny, Erich Alexander Winds, Hainer Hill), and a festive *Eugen Onegin* (Johannes Schüler, Winds, Heinz Pfeiffenberger). The musical quality of these performances was often rather feeble. Best assets of the new Staatsoper are so far the wonderful Staatskapelle and the excellently trained chorus (conducted by Karl Schmidt). Another thing to be admired is the mostly very audacious and generous designs. But don't ask me for the voices! Apart from Margarete Klose (now long beyond her prime), Gertrude Grob-Prandl, and some younger folk, I wonder whether most of these singers would not be booed at the Metropolitan!

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TORONTO

■ Toronto was treated to the North American film premiere of Prokofieff's ballet "Romeo and Juliet" on Sept. 28 at Eaton Auditorium. With Prokofieff's music, the famed Bolshoi Theatre ballet, Galina Ulanova (unquestionably the most startling ballerina I have ever seen) as Juliet, and with the tradition of Soviet film-making dating back to the famed Eisenstein efforts of the 1930s, one expected great things. This happened only part of the time, but not enough to praise it wholeheartedly in any of the film's three major areas of ballet, music, and stagecraft.

Russian ballet in many of its aspects is seen to great advantage in "Romeo." Words cannot adequately describe the grace, brilliance, and sensitivity of Ulanova. Seeing her is worth the price of admission alone. Then, the precision of the company as a whole, the super-masculine male dancers who toss the ballerinas around like featherweights (this sometimes approaches high-class vaudeville in its conception and appeal), the thrilling swordplay, was gripping from beginning to end. But why the dramatics? Somehow or other, ballet dancers become pantomime actors in the film. Tybalt leering at Mercutio or Romeo reminded me of the early silent films with the villain, the hero, and the heroine (the inevitable triangle) going through routine histrionics for the benefit of popcorn-consuming Saturday matinee audiences.

We have heard Prokofieff's music on several occasions boiled down to an orchestral suite, and a bright and charming work it is. But as a complete score to an immensely detailed ballet it became lost in its relationship to the action, and in many of the dances—for, as I have mentioned, the dancers were not dancing all of the time—there was not enough interesting material as setting for real ballet. One cried for Tchaikovsky.

The color in "Romeo" is dazzling, and the costumes, although a bit on the garish side, were striking. But the sets seemed so large, so unreal without even trying to be suggestive or symbolic, that it was difficult to become as deeply immersed in the action as one should.

■ The Toronto Symphony Orchestra began its subscription series on Oct. 25, and there is an air of the music festival competition in the coming concerts. Sir Ernest MacMillan resigns at the end of the season, concluding 25 years as conductor of the orchestra. The question in everybody's mind is who will be his successor, and there is much speculation concerning two of the four guest conductors to appear, Walter Susskind and Heinz Unger. Susskind, conductor of the Victoria Symphony in Australia, is scheduled for two groups of concerts, and Dr. Unger (who conducts the orchestra for the first time in its regular series, although he has been resident in Toronto for several years) in one. Sir Thomas Beecham and Pierre Monteux will also do a group each, but neither can be placed in the running for the job. No doubt many conductors are being considered, since this position is, or should be, one of the "plums" on the continent. Wait, listen, make your choice, and then watch for a "dark

horse," if any. This will be an interesting year for the orchestra and its subscribers. Next year we shall expect great things. The T.S.O. has slipped in quality, and Sir Ernest should not be held responsible, even in part. But unquestionably a new conductor will do much to restore the orchestra to its proper place as a major symphonic organization.

EZRA SCHABAS

LONDON

■ Through the enterprise of the London County Council, the Stuttgart State Opera was invited to London for a season at the Festival Hall in a repertoire of four operas. The stage is very wide and lacks depth, in consequence of which various improvisations were necessary; the immense difficulties were in the main successfully resolved. In *Elektra,* Inge Borkh made her London debut. She sang the music superbly, especially in the lyrical passages, but neither in appearance nor in interpretation did she convey the wild nature of the character. Res Fischer gave an intensely vivid embodiment of Klytemnestra, and Maria Kinas sang the music of Chrysothemis with assurance; her voice, however, is hard and lacks the warmth needed to express the feminity of the younger sister. In *Tristan,* Marthe Mödl made her first London stage appearance in a Wagnerian role (she had previously sung here as Carmen at a Promenade Concert in Covent Garden several years ago.) Her Isolde was a moving interpretation, sung with incomparable artistry. She has a mezzo quality with a soprano range. The Tristan was Windgassen, one of the best of the present day, and the Brangaene, Grace Hoffmann, an American who studied in Italy, has a rich and opulent voice.

The climax of the Season was Wieland Wagner's experimental production of *Fidelio,* on Bayreuth lines, with a raised oval stage in the center. The entire scene of the opera is set in the prison, with huge bars reaching up to the flies; but in the accepted sense of the word there is no scenery at all. With the exception of a few fragments in the scene between Rocco and Leonora in the dungeon, the whole of the dialogue is omitted, and it is doubtful whether those in the audience unfamiliar with the opera would have fully understood the drama. Another innovation was the playing of the Leonore No. 2 instead of the *Fidelio* Overture. The chorus are treated in a highly unusual fashion, being made to sway and posture. It cannot be denied that the result is very effective up to a point—I found it profoundly interesting—but the danger is that this form of production may be extended by inferior producers to other classic operas. The chief singers were admirable — Bronwenstijn (a sympathetic Leonora, somewhat overweighted in the "Abscheulicer" aria), Windgassen, Neidlinger (a magnificent Pizarro), Von Rohr (Rocco). The Leonore No. 3 was not played.

The orchestra for the Stuttgart season was the Royal Philharmonic, which also plays at Edinburgh and Glyndebourne, and the conductor was Ferdinand Leitner, General Music Director of the Stuttgart Opera. An experienced musician and an authoritative conductor, he handled an extremely difficult task in unfamiliar surroundings with credit. He is at his best in the lyrical passages. He lacks dynamic power, however, and in consequence the emotional climaxes in *Elektra* and *Tristan* failed signally to make their full impact. The season has been very successful; the only real blot was the *Tristan* scenery. The remaining opera was *Zauberflöte,* which I was unable to hear.

■ To conclude its European tour the Philharmonic-Symphony Orchestra of New York gave two concerts at the Festival Hall, its first appearance in London since the Toscanini tour in 1930. The first was devoted to romantic German music—Schumann's 2nd Symphony and Brahms' Piano Concerto in D Minor, with Myra Hess as soloist. The second was of a more varied pattern, commencing with the *La Forza del Destino* Overture, and followed by the Dvorak Violin Concerto, played with flawless technique and ravishing warmth of tone by Milstein. This fascinating concerto, neglected by many violinists, should be heard more often. The *clou* of this exceptional concert was Shostakovitch's remarkable Symphony No. 10. In my review of the London premiere in the June issue of *Musical Courier* I referred to the striking appeal the work made; a further hearing confirmed my first impression. Dimitri Mitropoulos and this orchestra possess a grasp and insight into this Symphony that is unique, and the performance was one of compelling splendor and virtuoso playing. The orchestra, a superb body of players, and the gifted conductor had a richly deserved ovation.

ARTHUR NOTCUTT

BESANCON FESTIVAL

■ The motto of the music festival at Besançon is: "Music is a universal language." To this one can add "Quality First!" The best orchestras and ensembles, the greatest international conductors, the most renowned soloists are exclusively engaged, and if the programmed works exemplify the universality of art, even first performances are not excluded, since they are the works of eminent international composers. This year, the Orchestre National de la R.T.V. française, and that of the Société des Concerts, were alternating under the baton of Paul van Kempen, Rafael Kubelik, A. Cluytens, Argenta, and Schuricht. Vocal soloists included Elisabeth Schwarzkopf, Reyfuss, and Grumiaux, and pianists P. Sancan and W. Kempff. An exhibition of magnificent tapistries, antique and modern, was held at the Palais Granvelle, built in the 15th century by a famous secretary to the emperor Charles the Fifth, while in its courtyard one could admire bronzes by Rodin among the flowerbeds and lights. The charm of a visit to this beautiful city was indeed much heightened by similar artistic experiences offered during this festival.

The symphonic concerts took place in the ravishing 18th-century theatre. The world premiere of the Double Concerto for two pianos and orchestra by Martinu was the compositional *clou* of the festival. In its revelative power it can be compared to the concertos of Ravel. Two allegro movements of rhythmic pulsation, underlined by the light touch of the orchestration and containing a wealth of sumptuous harmonic devices, frame an Andante which is a long, sustained, and sensitive dialogue between the orchestra and the pianos. The interpreters were the extraordinary duo-pianists J. Redding and H. Piette, whose highly cultivated musicianship and technique resulted in a triumphant interpretation. The enthusiastic audience called for the composer, who was present with Mme. Martinu, to take numerous bows. The two pianists had equal success with a recital given the following evening, again proving their incontestable artistry.

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professor at the Sorbonne (a specialist in Mediaeval music), was given with the splendiferous Cathedral St. Jean with the famous Chanteurs Comtois under the direction of F. Raugel. Following the doctrines of the old masters and the rules of the "Motu Proprio," the sacred text is treated with a sobriety which does not neglect any of its emotional values.

Finally, at the ancient Parliament, which dates back to the Renaissance, a chamber music concert by the woodwind quintet of the National Orchestra played works by Ibert (the new director of the United Lyric National Theatres, succeeding M. Lehmann) and Jean Francaix, and, as a premiere, a Quintette by George Migot, which is distinguished by a remarkable balance of melodic invention and contrapuntal dexterity. The violin-piano recital by Ataulfo Argenta and A. Grumiaux, and the concert conducted by the eminent Spanish conductor, are remembered among the finest souvenirs one carried away from this exceptionally successful festival.

SUZANNE DEMARQUEZ

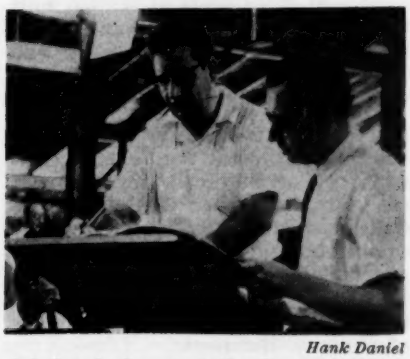
INTERNATIONAL NOTES . . . . . .

The **Juilliard String Quartet** is now on a 10-country tour of Europe, the first of such magnitude ever undertaken by an American chamber music ensemble. By the time the group returns to the U.S. in mid-December it will have played over 60 concerts. The entire tour was booked on a strictly professional basis, without benefit of government or private subsidies. . . . **Barbara Gibson,** American soprano, won first prize for the women's voice section in the international "Giovanni Batista Viotti" musical contest held in Vercelli, Italy. . . . **Jussi Jalas,** conductor of the Helsinki Symphony Orchestra and son-in-law of Jean Sibelius, was honored at a reception at the Finnish Consulate on Oct. 14. He will conduct the Symphony of the Air in a Carnegie Hall concert on Dec. 4 in honor of Sibelius' 90th birthday. . . . **Paul Hindemith** has been awarded one of the music world's biggest awards, the **Jean Sibelius Prize** ($32,500). The presentation was made at Helsinki University. To mark Sibelius' 90th birthday, two prizes were awarded this year; the first was given in February to **Igor Stravinsky. . . . Marguerite Kozenn,** soprano, and her husband **Julius Chajes,** Detroit composer - conductor - pianist, were honored by a speech on the floor of the U.S. Congress by Congressman Chas. C. Diggs of Michigan prior to their recent European tour. "I ask the permission of Congress," he said, "to spread upon the Congressional Record a resume of the accomplishments of the Chajes that it may serve to inspire all Americans to use the talents they have in goodwill service to our country." . . . **Julian Olevsky,** young American violinist, has been invited to present a series of over 30 concerts in Indonesia at the invitation of the Cultural Bond of that country.

Pre-premiere conference on SIR WILLIAM WALTON'S *(center) first and only opera,* Troilus and Cressida. *Already hailed in San Francisco (see report, page 29), it made Gotham history on Oct. 21 as performed by the New York City Opera (review, Nov. 15 issue). Flanking the eminent Sir William are* MARGARET WEBSTER, *stage director of* Troilus, *and* DR. JOSEPH ROSENSTOCK, *General Director of the New York company, who conducted the New York premiere.*

Sedge LeBlang

The striking Halmi portrait of diva FRANCES ALDA *looks out across the clasped hands of* RAY VIR DEN, *left (publisher of the Rome* Daily American, *president of the Dutch Treat Club, and husband of the late soprano), and* RUDOLF BING, *general manager of the Metropolitan Opera, who accepted this portrait and other valuable gifts presented by Mr. Vir Den in memory of Madame Alda.*



Hank Daniel

A belated glance at the Brevard Festival, showing JAMES CHRISTIAN PFOHL, *director and conductor of the North Carolina Transylvania Music Camp, with pianist* GRANT JOHANNESEN, *one of the featured artists during the August festival. Though shown here in somewhat airy attire, Johannesen will warm up for his winter stint in a cooler clime, with November dates in Syracuse, Albany, and New York before starting his annual coast-to-coast tour.*

HERE and THERE

■ Always enterprising and alert, the **New York City Opera** group presented Smetana's "The Bartered Bride" Oct. 24th as an especial salute to the celebrants of the 37th Anniversary of the founding of the Republic of Czechoslovakia. Featured during intermission were short talks by representative citizens, including **Dr. Alice Masaryk,** whose father was first president of the nation and whose mother was a patron and sponsor of Smetana. The folk opera has been absent from the City Center agenda since 1946 and received a hearty welcome in its revitalized return. Review and details in our next Opera Beat.

■ The latter part of September was Old Home Week for **Frances Yeend** when the blonde soprano sang her first "Tosca" in Spokane with the Northwest Opera Company, continuing with the role in Vancouver, Wash., her birthplace, and in Portland, Tacoma, and Seattle. Returning East for City Center commitments, Miss Yeend has had an occasional night off to sing in Birmingham, Ala., and other spots within her "commuting" range. She is listed for "Turandot" in Feb. with the San Antonio, Texas, Opera.

■ **Mildred Dilling** is currently delighting European audiences with "live" televised and radio recitals around the Continent. A peek at her engagements shows TV in Paris and Belgium; a concert (her 11th) in the Fine Arts Theatre, London; a guest-artist appearance with the Edmund Pendleton Chamber Orchestra in Paris, where she will program five works for harp and orchestra, and for harp, voice, and orchestra, the composers represented being Handel, Renie, Britten, Ravel, Capelet. Six concerts in Austria, return engagements for BBC and over Paris TV's "Musique pour Vous," will delay the artist's American tour until after Nov. 30. The great lady of the harp is booked solidly in this country until past the middle of May.

■ **Gail Kubik** has returned from five years of intensive work in Europe, during which period he completed the symphony commissioned by the Louisville Orchestra in 1953. Kubik's music now being heard here includes the compositions written and conducted for William Wyler's "The Desperate Hours." Last June Mr. Kubik received the honorary degree of Doctor of Music from Monmouth College (Ill.).

■ When lovely **Maria Leone** cancelled out her Marguerite appearance, scheduled for the Tulsa Opera's "Faust" of Oct. 20-22, the impresarios et cetera were really in a spot, since Tulsa demands "top" vocalists for lead roles, and all available Marguerites seemed to be employed elsewhere — mostly at New York's City Center, where they never miss a bet or a possible artist! Finally a sigh of relief was breathed. **Helen Greco** flew through storm and stress to the southwestern metropolis (and, believe you me, it *was* storming). News received to date indicates that all goes well. Congratulations are also in order to **"Tony" Stivanello,** stage director of the Tulsa opus—Cincinnati and opera points East and North too—who celebrated a birthday with a huge party and champagne last week. With Moresco as joint host, the guests and this reporter were kept far too busy to enquire *which* birthday. Anyhow, Tony doesn't look it! ! Many opera-minded friends were sighted; **Cesare Sturani, Tina Paggi, D'Andria, Verna, Danise, Del'Orefice,** and a whole flock of young singers who will indubitably have individual mention from time to time on this page.

■ Vienna reports traffic trouble—not quite the same as we have in our little town (NYC). A press story from the Austrian city tells us that so tumultuous and demonstrative was the ovation for **Jean Madeira** after her "Carmen" performance that the streets were blocked by turbulent crowds. "Frenzied with enthusiasm," (it reads), "gentlemen in dinner jackets yelled until they were hoarse, for they had caught fire; Carmen had kindled them!" My, my! Traffic jams resulted from hundreds of enthusiasts besieging the Theatre an der Wien for autographs from the American contralto.

■ Balladeer **William Clauson,** just returned from his European engagements, has been signed by his management, **Giesen and Boomer,** for the star lead in Barrie's "The Little Minister," which will be staged in London by **Jack Waller,** producing a musical version titled "Wild Grows the Heather" and opening at the London Hippodrome Theatre March 12. While in England, Clauson recorded an LP for HMV which will be released here by RCA Victor in the spring of 1956. On Oct. 22, the young artist was heard as soloist with the N. Y. Philharmonic - Symphony, narrating Kleinsinger's "Story of Celeste" and singing a group of solo numbers. Following this appearance, he left for a countrywide tour.

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SCHOOL NEWS

By GID W. WALDROP

ROBERT BRINK

Juilliard Opens 50th Anniversary Year

The 50th anniversary year of Juilliard School of Music was officially opened on Oct. 5 at Convocation Ceremonies held in the Juilliard Concert Hall. William Schuman, Juilliard's President, welcomed the faculty and students and introduced Miss Frances Mann, Director of the Preparatory Division of the School, and Mr. Robert Ward, Assistant to the President, who were the speakers for the occasion.

In her address Miss Mann dealt with the rewards of the teacher in contemporary musical life, pointing out that today the role of the teacher and of the performer have become virtually inseparable. Mr. Ward compared the general musical conditions which prevailed in 1905 when the Institute of Musical Art was founded with those which exist today, citing important changes which have taken place and their possible ramification in the future.

The School announced that for the academic year 1955-56, 313 scholarships were awarded, an increase of 21 over the past year. The total registration of the School includes approximately 625 regularly enrolled students taking specialized classes through the School's Extension Division. Five hundred and thirty-seven students are enrolled in the Juilliard Preparatory Division.

Wisconsin U. Honors Dohnanyi

The University of Wisconsin School of Music will honor Ernst von Dohnanyi, internationally known Hungarian composer-pianist, in a series of three festival programs of his music on the campus Nov. 16, 18, and 20. Student and faculty musicians are rehearsing a number of his solo and ensemble works in preparation for the Festival. The composer himself, called by critics "the world's foremost living representative of romantic music," is scheduled to give a lecture-recital, to guest-conduct the University Symphony Orchestra, and to play his Second Piano Concerto with it.

The Festival will include Dohnanyi's lecture-recital at 8 p.m., Nov. 16, in Music Hall; a chamber music recital on Nov. 18 in Music Hall; and the program of the University Symphony conducted by Prof. Richard C. Church on Sunday afternoon, Nov. 20, on the Sunday Music Hour in the Wisconsin Union Theater. All programs are open to the public.

Dohnanyi, who has been living in the United States since 1949, now heads the piano and composition departments at Florida State University in Tallahassee, and plays frequent concerts as soloist with symphony orchestras across the country. He recently has been guest soloist with the Chicago Symphony Orchestra both in Chicago and Milwaukee, and with the National Orchestra in Carnegie Hall, New York.

Music Council Citation of Merit To Sigma Alpha Iota

Sigma Alpha Iota and its National President, Mrs. John B. Davison of Des Moines, Iowa, were signally honored this year by the National Music Council in being awarded a Citation of Merit in recognition of the professional music fraternity's varied activities in the interests of American music. The honor was presented by the noted composer, conductor, and educator, Dr. Howard Hanson, President of the Council, during the Annual Meeting in New York City. Although the National Music Council has from time to time in the past given special recognition to individuals whose contributions to the American music field have been outstanding —notably through its annual Conductor Citations—this is the first time in its 15-year history that it has honored a national organization in this manner.

The Citation reads: "Citation of Merit from the National Music Council to Sigma Alpha Iota, Mrs. John B. Davison, President, for the Fraternity's outstanding contribution to American music, through its publication *Pan Pipes*, especially the January issue, through the American Music Awards Competition, the Sigma Alpha Iota 'Modern Music Series,' the presentation of contemporary American music programs, and other activities."

The American Music activities for which Sigma Alpha Iota was cited have for some years attracted widespread interest and commendation among music circles, and all are projects inaugurated and developed under Mr. Davison's leadership. *Pan Pipes* is the fraternity's quarterly magazine, edited by Mrs. Edna Rait Hutton of Des Moines, Iowa.

FACULTY APPOINTMENTS AND RESIGNATIONS

■ Two distinguished violinists and a well-known conductor have joined the Boston University faculty. Robert Brink, one of the young American violinists, who gave a series of 40 recitals in Europe in 1953 at the invitation of the U. S. Department of State, and Vladimir B. Resnikoff, currently a member of the first violin section of the Boston Symphony Orchestra, will instruct in this instrument. Mr. Stanger, formerly a member of Serge Koussevitzky's advanced conducting class at the Berkshire Music Center, is the new conductor of the Boston University Orchestra.

■ Ernst Friedlander, cellist of the University of Wisconsin Pro Arte Quartet, has resigned to become first cellist and soloist with the Sydney, Australia, Symphony Orchestra. Friedlander's new position is the result of a successful three-month concert tour of Australia and New Zealand. The Sydney Symphony is government-supported and enjoys an 11-month season. Members of the orchestra also teach in the Sydney Conservatory of Music. Friedlander will be replaced in the Pro Arte group by Lowel Creitz, young Chicago cellist who recently completed three years of service with the Marine Corps. Creitz has been first cellist with the Chicago Civic Orchestra and has toured as soloist with the orchestra.

■ Joyce Stratton Megay, pianist and teacher of piano at the Peabody Conservatory of Baltimore for the past six years, has joined the Minneapolis College of Music. She was a scholarship student at Juilliard under Alexander Siloti, and later a student of Franz Schmidt in Vienna, and of Ernst Dohnanyi at the Royal Academy of Music in Budapest.

■ Mr. Virgil C. Toms of New York City has been appointed Associate Professor of Organ and Director of the Cornell College Choir. Mr. Toms received his undergraduate degree from Yale University. In France he was a pupil of Marcel Dupre for a number of years and was also a student in the Schola Cantorum, the Sorbonne, and the Paris Conservatoire.

■ Luigi Silva, well-known cellist, has joined the faculty of the Peabody Conservatory of Music in Baltimore. His appointment became effective with the fall term.

■ David Craighead, one of the country's most successful young organists, became head of the organ department of the Eastman School of Music at the beginning of this school year. Craighead was graduated from the Curtis Institute with the highest honors, and has served nine years as head of the organ department at Occidental College in Southern California. In Rochester he will also be organist of St. Paul's Episcopal Church. Other appointments at Eastman include Ralph Bigelow as school registrar, and Glen Loveridge as assistant to the director of the preparatory department.

■ George Earl Reynolds has been appointed director of Carnegie Tech's famous Kiltie Band. In addition to rehearsing the Marching Band, Mr. Reynolds will direct the Kiltie Concert Band and serve as assistant professor of music in the music school at Carnegie Tech.

■ The Music School of the Henry Street Settlement announces the following additions to its faculty: Ester Gilodo and Florence Deutsch Moed to the piano faculty, Beatrice Krebs and Nathaniel Sprinzena to the voice faculty, William Malchik to the violin faculty, Mr. John Barrows will teach French Horn, and Mrs. Edna Buttolph will join the staff in the Children's Workshop division.

■ Norman Lesser, concert pianist and founder and director of the Cosmopolitan Institute of Music, announces a distinguished faculty for the Los Angeles School and its branches in Pacific Palisades, Sherman Oaks, Burbank, and Arcadia. On the roster, headed by Mr. Lesser, formerly of the faculties of the L.A. Fine Arts Conservatory and the Los Angeles Conservatory of Music and Arts, are Richard Dresdner, Tilly De Garmo, Rebecca Haight Hathaway, Catherine Jackson, Dr. Anneliese Landau, Mario Castelnuovo - Tedesco, Mitchell Lurie, George Neikrug, Joseph Rizzo, Toscha Seidel, Barron Smith, Anna Weiss, and Fritz Zweig.

■ Mr. Allan Davis, newly appointed music director of the Third Street Music School (New York City), announces the following appointments to the school's faculty: Ronald deKant and Robert Kircher to the departments of Clarinet and Music & Technics, Sally Thomas to teach violin, and Daniel Finton to the piano department. Lloyd Harris, presently of the City Center Opera Company staff, and Carleton Gauld will direct stage technics for the Opera Workshop.

■ John Powell, distinguished bass-baritone, has been appointed Assistant Professor of Music by Douglass College of Rutgers, New Brunswick, N. J., effective with the current term. Mr. Powell holds a B.M. Degree from Rollins College and an M.A. Degree from Columbia University, has taught at Iowa State Teachers College and New York University, and is currently soloist at the First Presbyterian Church in New York City. He has also appeared as soloist at Temple Emanu-El and with the New York Oratorio Society.

New Facilities at Eastman

Approximately 250 new students, representing virtually every state in the Union and half a dozen or more foreign countries have entered the Eastman School of Music of the University of Rochester this fall. Whether doing their major study in public school music, in applied music, or in other areas, all will benefit from experiences received while participating in one of the two all-student symphony orchestras, the Opera Department and chorus, the Symphonic Wind Ensemble, other concert ensembles, and chamber music groups. They will perform under conductors of prominence, including Dr. Howard Hanson, Director of the Eastman School, Dr. Paul White, Mr. Frederick Fennell, and Dr. Herman Genhart.

A new dormitory for men students is available this year, and it will be a welcome addition to the campus life of the Eastman School. Also available will be the Cutler Union building, and a large athletic area for tennis, softball, and other sports.

The Placement Bureau of the Eastman School has just completed another season in the important task of locating graduates of the Eastman School in varied music positions. In the past 35 years, there have been almost 4,000 graduates from the Eastman School.

At the opening convocation of Eastman School students, Dr. Howard Hanson, director, paid tribute to the late Olin Downes, music critic of *The New York Times*, who was in Rochester last spring at the annual Festival of American Music. He was a longtime friend of Dr. Hanson.

Speaking on "Music in an Age of Science," Dr. Hanson said: "Are the arts useful? Are they important? In terms of ergs of power, no! The impact of the most magnificent performance of the B Minor Mass would not be sufficiently concentrated to drive a tack into a piece of beaver board. Physically the arts are neither useful nor important. We can eat, clothe and house ourselves satisfactorily without music, poetry, painting, sculpture, or even architecture. Animals need food and shelter. They do not insist on poetry or sculpture.

"If man's spirit is unimportant, then the arts are useless — for the arts are of the spirit. But if man's spirit is unimportant, why is he man? The arts, in their unorthodox way, are very close to religion, for religion is important only to the extent that man's spirit is important."

STUDIO NOTES

■ Alton Jones, eminent pianist-teacher, writes that Shirley Gottlief, a

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graduate pupil under his direction at the Juilliard School of Music, appeared as guest artist for the Interfaith Convention Dinner at the Hotel Astor Roof Garden on Oct. 16.

The Rosalie Miller Singers recently gave Mozart's The Impresario *with the Boshko Concert Groups in Southampton and Easthampton, Long Island. Left to right:* SHIRLEY PRINGLE, WILLIAM HOGUE, *and* NADINE EISNER.

■ Artist singers from the Russell Studios in Los Angeles, directed by Florence Russell, are reporting activities in divers musical fields. Starring in commercial-professional engagements are Charlita Regio, now fulfilling a six-month contract at the Bali Room of the Beverly Hilton; Dorothy Dandridge, singing in Las Vegas; Harvey Coffman at the L.A. Moulin Rouge; Susan Reed, heard at Disneyland; Ruth Olay and Mell McNeely touring club circuits; Dee Harless, soloing with the Fred Waring group. Others under Russell guidance appearing with stock companies, films, and on Broadway are Barbara Britten, Peter Lawford, Arlyn Stuart, Vivian Dandridge. In church soloist posts are Dorothy Brockman (who will be heard as Maddalena in the preseason studio performance of *Andrea Chenier*), Smith Russell, Dick Vander Laan, and Joyce Richardson.

■ Artist pupils of Esther La Berge, of the Chicago Musical College of Roosevelt University, are reported in important singing engagements. Irene Gut is listed for the soprano leads in *L'Elisir D'Amore* and *The Barber of Seville* at the Darmstadt Opera (Germany) and recently featured Britten's "Les Illuminations" in a concert at Kulmbach, Germany, Edward Abener, tenor, won this year's Ditson Scholarship to Chicago Musical College; Minnie Kennedy was a first-place winner in the contralto division of the Chicago Tribune Contest.

■ Ernst Fischer, celebrated baritone whose appearances include leading roles with the Vienna Royal Opera, the Vienna State Opera, La Scala of Milan, the Berlin Staats Opera, the Paris Comique, and New York's Metropolitan will commence the series of recitals sponsored by the International Music Lovers Guild, of which he is founder and director, on Dec. 17 in Carnegie Recital Hall. Formerly staged in Times Hall, these musicales are produced with the purpose of presenting new, meritorious young talent. This is the third season for the Guild in the 57th Street auditorium. Auditions are available to aspiring pupils of established teachers.

N.A.S.M. Meeting Set for St. Louis

The 31st annual meeting of the National Association of Schools of Music will be held at the Hotel Jefferson in St. Louis, Missouri, Nov. 25 and 26. The meeting will be attended by representatives of some 200 of the leading music schools and departments of music of colleges and universities throughout the U. S., and the decisions arrived at during the meeting will have an important bearing on music education during the coming years.

Kimball Building Gift to DePaul U.

The 18-story Kimball Building in Chicago has been given to DePaul University as a gift of the Frank J. Lewis Foundation. It will become the university's downtown center, replacing the present quarters at 64 E. Lake.

Father O'Malley, president of the university, said it was the largest gift in DePaul's history, and that the school anticipated an enrollment of 12,000 in the new building. Mr. Lewis, Chicago philanthropist and industrialist, said: "I am sure DePaul's acquisition of the Kimball building will open the door to an era of even greater educational achievement by a great university."

Lotte Lehmann Lectures At Northwestern

Lotte Lehmann, famed soprano who has captivated audiences throughout Europe and the United States, presented six lecture-demonstrations during October in Lutkin Hall, Northwestern University, Evanston, Ill. During the lecture-demonstrations, Mme. Lehmann heard selections sung by 12 Northwestern students. She then told and demonstrated how these vocalists could improve the professional quality of their performances. Her coaching was concentrated on music interpretation and dramatics. Mme. Lehmann uses this same technique in conducting her classes at the Music Academy of the West in Santa Barbara, Calif., where she is director of the voice department and honorary president.

Ancient Instruments Gift to Brigham Young U.

One of the nation's finest collections of ancient musical instruments — the Van Buren Collection from Pacific Palisades, Calif.—has been donated to Brigham Young University Music Department. The priceless group represents the lifetime work of Mrs| Lotta Van Buren Bizallion of Pacific Palisades, noted collector and restorer of old instruments, who has also assisted the Metropolitan Museum of New York and Yale University in assembling their collections.

Chicago Concert of American Composers Alliance

Two first performances will be featured in a concert of music for chamber orchestra to be presented Nov. 8 by the midwest members of the American Composers Alliance. An ensemble composed of members of the Chicago Symphony Orchestra will be conducted by Leon Stein, chairman of the theory department of DePaul University's school of music. One initial performance will be the recently completed Rhapsody for Solo Flute, Harp and String Orchestra by Stein, which will feature as soloist Walfrid Kujala, assistant first flutist of the Chicago Symphony Orchestra.

A Terzetto for Violin, Viola, and Cello by Donald Jenni, a music student at DePaul, will also receive its first performance. Jenni, 18-year-old composer, has won first awards in four national contests. First Chicago performances will be given Soundpiece No. 1 by John Becker of the Barat College music faculty, and a Serenade for Orchestra by Paul Schwartz, member of the Kenyon College (Iowa) music faculty.

Completing the program will be: The Pearly Bouquet, a series of Hungarian folk-song settings for celeste (or piano) and strings, by Irwin Fischer of the American Conservatory, and Robert Delaney's lyric Adagio for Solo Violin and Strings, recently broadcast by Chicago's N.B.C. Orchestra. Delaney is on the music faculty at Northwestern University.

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■ These pieces have long been recognized as an important contribution to the teaching literature because, while they are technically easy enough to be mastered by fairly young pianists, they are the work of a great modern master, and as such have much to offer that is different, unhackneyed, and helpful in understanding the construction of the contemporary idiom. They are highly recommended, and should be successful with students of about the third or fourth year. Numbers 1 through 4 are published in book one, numbers 5 through 9 in book two. Price, per volume, $1.25. *Boosey and Hawkes.*

MUSIC OF THE BACH FAMILY

■ The Harvard University Press, publishers of the *Historical Anthology of Music,* the *Harvard Dictionary of Music,* and other well-known musicological works, has added to its distinguished repertoire this anthology representing five different generations of the Bach family, edited by Karl Geiringer, author of *The Bach Family.* Fourteen members of this creative family are presented here, with a biographical sketch of each preceding the selections from his works. The greatest of the Bachs, Johann Sebastian, is not included, but the influences upon his work can be traced in his predecessors, and his own influence upon the music after his death can also be studied. The book is similar in format to the previous anthologies of the Harvard University Press. Price $9.00.

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■ PIANORAMA OF AMERICAN CLASSICS, Compiled, arranged, and edited by Denes Agay. The selections in this folio are from easy to medium difficulty, and are chosen from the panorama of American composers of the 18th, 19th, and 20th centuries. A biographical sketch of each composer is included. Native American composers represented are Frances Hopkinson (1737-1791), William Billings (1746-1800), Horatio Parker (1863-1919), Edward MacDowell (1861-1908), and Victor Herbert (1859-1924). The editing appears to be carefully done and with taste. This volume affords an excellent opportunity for the wealth of our musical heritage. Price, $1.50. *Theodore Presser Co.*

ENSEMBLE AT TWO PIANOS

■ A collection of pieces for two pianos four hands and two pianos eight hands. The grade of difficulty is medium. For eight hands, the volume contains "Caprice No. 24" by Paganini, "Silver Sleigh Bells" by Munger, "Moment Musical" by Schubert, and "March" from "The Nutcracker" by Tchaikovsky; for four hands, "Rickshaw Boy" by Anson, and "Nocturne" by Wilson. As usual, this publisher produces an attractive format and easy-to-read printing. Although the artistic results capable of being brought about by this medium are perhaps limited by the nature of the music, still, for teaching purposes, material of this kind is a great help in impressing the difficulties of ensemble playing upon the minds of the students. *Clayton F. Summy Co.*

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UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

Many Guild members will take part in the Florida Music Teachers convention, Nov. 6-8, including the president, Merle Sargent, and past-president, Merle Holloway. Walter Charmbury from Winter Park will speak on "The Value of Auditions as Seen from the Viewpoint of the Judge."

Stanley Sprenger, Guild chairman of Philadelphia, spoke at the Pennsylvania MTA Convention at Johnstown in October.

Raissa Tselentis, president of the Washington, D. C. Teachers Association, announces that Howard Mitchell, conductor of the National Symphony Orchestra, was guest of honor at the opening meeting. Miss Tselentis also serves as Moderator for the Washington Piano Teachers Round Table, which she founded.

Russell Lanning is giving a series of talks on Bach at Lauter Hall in Newark. On Oct. 19 Mr. Lanning starts a series for the Westchester MTA.

Hazel Griggs will give a recital at Stevenson Hall on Dec. 12, sponsored by the Faculty Women's Club of New York University.

October 19 marks the second New York Town Hall recital of Esther Fernandez of California, who was a cash-prize winner in Guild Recording Festivals a few years ago.

Joyce Grantham, now studying with Robert Vetlesen in San Francisco, and formerly with Mrs. Shirley Adams of Berkeley, recently gave a recital at Marines Memorial Theater, San Francisco. She has been soloist with the San Francisco Symphony and the Oakland Symphony, and has appeared on radio and TV.

Leo Podolsky will conduct classes for teachers in Detroit, Grand Rapids, Midland (Mich.), South Bend, Windsor, and Chicago in November.

Charles Adams made his formal San Francisco debut at Marines Memorial Theater Sept. 28. He studied with his mother, Mrs. Shirley Adams, Guild chairman in Berkeley, with Elizabeth Simpson, and with Yves Nat at the National Conservatory in Paris.

Dorothy Bullock, Guild artist-student of Edwin Hughes, played John Powell's Rhapsodie, with Vrionides conducting the Babylon (Long Island) Orchestra. Ronald Hodges was soloist with Symphony of the Air in Stony Brook, L. I.

Harriette Line, a student of Richard McClanahan and a graduate of Syracuse University and New England Conservatory, made her New York debut at Carnegie Recital Hall on Oct. 17. She was recently guest soloist at the dedication ceremonies of Charlotte Auditorium in North Carolina.

Greensboro College, N. C., awarded an $850 scholarship to Jo Wright at the end of her Freshman year. Until she entered college she was a pupil of Mrs. Walter R. Jones of Rockingham, N. C., who credits the Guild for providing her with "concrete, clear preparation for college." Two other Guild High School Diploma graduates of Mrs. Jones' have won college scholarships: Martha Guinn Parsons, who also attends Greensboro, won a Crosby Adams Award of $150 from the Federation of Music Clubs, and Catherine Ruse won a $250 scholarship for music study at Wesleyan College, Macon, Ga.

Chester Barris gave a Faculty recital at Ohio Wesleyan University, Delaware, Ohio in October.

Isadore Freeman is re-engaged to give demonstration recitals in Fairlawn and Franklin Lakes, New Jersey, this season. Mr. Freeman is pianist with the Paterson Trio, which plays for schools in the Metropolitan area.

Karl von Romerheim

CLIFFORD HERZER, *artist-teacher at the Bristow Hardin School of Music in Norfolk, Virginia, is a veteran of seven New York Town Hall recitals and has played abroad extensively. At the age of 13 his first teacher, Nema Phipps of Michigan, sent him to study with Josef and Rosina Lhevinne. In addition to many years of study with the Lhevinnes, he has worked with Harold Bauer and, for five years, with Matthay in London. In the last three years, 27 of Mr. Herzer's students have won cash prizes in Guild Recording Festivals, all of them in Artist and Collegiate categories.*

The ingenue lead in *Plain and Fancy*, Julienne Marie, is a former pupil of Mrs. Clyde Sewell who entered her as a young girl in New York Guild auditions.

Marcia Plitt, pupil of Etta L. Evans, appeared as soloist with the KMOX Orchestra in St. Louis. James Floerchinger (same studio) gave a recital sponsored by the Men's Club of the University Methodist Church. St. Louis, under the chairmanship of Dorothy Noble Lord, has become the eighth city in size of Guild membership.

Lorraine Laytin, graduate of Brooklyn College and pupil of Luba Galpern, won $40 in the Collegiate division of the Guild Recording Festival. Members of the New York Piano Teachers Congress will long remember the Mozart Playing of Thomas Richner at the opening meeting in Steinway Hall. Ruth Bradley is president; May L. Etts, treasurer.

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THE DANCE

By ROSALYN KROKOVER

■ This fall season has opened in a lively manner. In addition to the five-week Sadler's Wells Ballet season, there have been two Spanish companies, and the New York City Ballet descends upon us on Nov. 8 for an eight-week season. Three premieres have been promised by the latter company—a Balanchine version of Bizet's *Jeux d'Enfants* (originally choreographed by Massine in the early thirties); a Pas de Dix set by Balanchine to excerpts from Glazounov's *Raymonda;* and *Souvenirs*, with music by Samuel Barber and choreography by Todd Bollender. The second four weeks will be devoted exclusively to the *Nutcracker*.

■ And now to get back to the Spanish companies: one was headed by Carmen Amaya, and the other by Antonio. Neither dancer had been seen here for a good many years. Each had been remembered as a dynamic personality with great potential, and each returned to us as a mature artist, the potential fulfilled.

Carmen Amaya, the first on the scene, gave a series of four concerts at Carnegie Hall. She had a good-sized company of dancers and musicians who were well-trained, brightly costumed, and provided a variety of dances ranging from Flamenco to a Jota. The amazing Amaya has managed, over the years, to tone down her wild abandon without losing a bit of her intensity. Whether she is performing her electrifying Zapateado or just standing still, sparks continue to fly. Except in two instances, she has discarded her trousers for the traditional costume, and she handled her skirts with flair and virtuosity. Amaya is a great artist today; her art has a wide dynamic range, her technique is tremendous, and she can best be described as a disciplined ball of fire. There was a new male dancer in the company of real consequence, Goyo Reyes. He moved with elegance, had a fine technique and an interesting personality. One looks forward to seeing more of him. The dancers were accompanied by a good-sized orchestra, conducted by Robert Zeller, that worked behind a scrim on the stage; and by a goodly sum of guitarists—Paco Amaya, Juan A. Aguero, Diego Castellon, and the featured Sabicas.

Antonio had his company at the Broadway Theatre for a three-week season. When last seen here he was part of the team of Rosario and Antonio, popularly known as The Kids From Seville. He was a dancer of great promise then, with many annoying mannerisms. The mannerisms are all gone, we are glad to report, and he is now a great dancer. He, too, has a fine company and a good show. His show is quite a departure from the usual. For one thing, there are no guitar solos to slow up the action and, for another, he has devised simple modern sets which provide an atmosphere of theatre rather than just straight recital.

While there were many things about the evening that one could heartily recommend, there were two special dancers that alone were worth an evening of anyone's time. *A Suite of Basque Dances*, charmingly set to traditional music, tastefully arranged and orchestrated by Arbos, was danced and played to perfection. And Antonio's *Zapadeado* was a tour de force that in its way was incomparable. Antonio has developed into an original choreographer and has experimented with interesting ideas. His *Martinete* was a case in point. Here he took some traditional songs that were sung in the blacksmith shops to the accompaniment of hammer and anvil, and set the dance in this tradition. It was done with taste and imagination. However, here, as in other of his more extended pieces with dramatic implications, they are generally a little too drawn out and are apt to sag in the middle. Rosita Segovia, a lovely dancer in the traditional classical style, and Carmen Rojas, a young Flamenco dancer, were the two female soloists in the large company. There also should be special mention for the handsome costumes and unusually fine orchestra. Altogether a good show.

■ Sadler's Wells finished its season on the evening of Oct. 16. Outstanding among the productions new to this country was the full-length *Coppélia*, in three acts. It was elaborately mounted by Osbert Lancaster; produced by Nicholas Sergeyev who was, at one time, the regisséur-general of the Maryinsky Theatre; and revised by Ninette de Valois. According to the program, the choreography follows that of Lev Ivanov and Enrico Cecchetti. This is, as always, one of the most charming of ballets in the entire repertoire. It has a delightful musical score by Léo Delibes, and it is full of good dancing that never gets in the way of the story.

In Nadia Nerina the company has a first class Swanhilda. She looks like a doll, dances like a doll, and makes you believe that she is a doll. David Blair fits in nicely as Franz, and John Hart was a convincing Dr. Coppélius. This production fits right in with the Sadler's Wells *Swan Lake* and *Sleeping Beauty* and rounds out three of the great masterpieces in the ballet repertoire.

Other new productions, not previously reported in this column, included a *Les Sylphides*, revived by Serge Grigoriev and Liubov Tchernicheva, and Frederick Ashton's *Madame Chrysanthème*. *Les Sylphides* was meticulously performed with Margot Fonteyn, Anne Heaton, Rosemary Lindsay, and Alexis Rassine in the solo parts. In details it varied from the versions we are accustomed to seeing, and the movement was a bit more stylized, but one cannot deny that it was treated with great reverence. *Madame Chrysanthème* has scenery and costumes by Isabel Lambert and an especially commissioned score by Alan Rawsthorne. It was a long ballet in five scenes, adapted from the book by Pierre Loti. Mayron Lane and Alexander Grant were the two leading figures. On the evening we saw the ballet it seemed endless, the music was heavy and, except for a rather lovely duet by Lane and Grant, there was very little of choreographic interest that one can recall.

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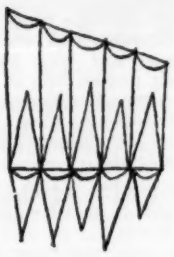
P. Istesso tempo
Q. North
R. Ethos
S. Glow-worm
T. Etouffe
U. Soothe
V. Upstanding
W. Agatha
X. Loge
Y. Dot
Z. Oberthal

Gray and Heseltine — *Gesualdo*

The affair caused the shedding of a great deal of innocent verse. All the poets of Naples, from the great Tasso down to the obscurest rhymester of the age, burst out into a simultaneous howl of anguish over the fate of the two lovers.



SACRED MUSIC

By LEON CARSON

GOOD CHURCH MUSIC AHEAD

■ Many New Yorkers who enjoy sacred music in the larger forms, such as the oratorio and cantata, will welcome the opportunities to hear numerous masterpieces of church music during the forthcoming 1955-56 season. While at this writing many organists and choirmasters apparently have not yet completed their schedules for the entire year, reports received to date offer every evidence of an impressive church music year ahead. In this preview exact dates of performance are given when available; when not given, it is suggested that you consult the church news section in the Friday and Saturday editions of leading New York papers for performance dates.

Among the standard oratorios, there will be the usual very considerable number of part or full presentations of Handel's "The Messiah" around the Christmas holidays and at Easter. Already announcements have been made of performances of this famous old oratorio to be given at the Brick Presbyterian (Nov. 27) and the Fifth Ave. Presbyterian (Dec. 18) Churches, as well as at the Park Ave. Christian Church (Dec. 18) and at the Riverside Church (Dec. 11, Feb. 26). The Oratorio Society of New York announces its annual performance of "The Messiah" at Carnegie Hall on Dec. 17. For the followers of Bach's music, his "Christmas Oratorio" will be heard at the Fifth Ave. Presbyterian Church (Dec. 4) and at the Brick Church (Dec. 11). The "St. Matthew Passion" will be given at the Brick Church; also at the Riverside Church (March 11, 18). His "St. John Passion" will be sung at the Church of the Ascension on March 26, and the B Minor Mass at St. Paul's Chapel, Columbia U. (March 18). The "Magnificat" and Cantata No. 140 will be given at the Church of the Heavenly Rest (Dec. 18).

Saint-Saens' "Christmas Oratorio" will be featured at the Brick Church on Dec. 4, while Mozart's "Requiem" and Haydn's "The Creation" will be given at the Fifth Ave. Presbyterian Church somewhat later in the season. "The Creation" will also be heard at St. Bartholomew's (Nov. 14) and at the Park Ave. Christian Church on Nov. 20, the Mozart "Requiem" at the Church of the Heavenly Rest on April 29. The Brahms' "Requiem" (Jan. 23) and the Fauré "Requiem" (Feb. 19) will be performed at the Riverside Church. The Verdi "Requiem" will be heard at St. Paul's Chapel, C.U., on Nov. 13, at the Brick Church on a later date, and at the Park Ave. Christian Church in May. There will be presentations of Mendelssohn's "Elijah" at the Park Ave. Christian Church in February, at the Brick Church during the Lenten season, and at the Fifth Ave. Presbyterian Church in the spring. As usual, Stainer's "The Crucifixion" is on the agenda of the Brick and other churches for Good Friday.

There is a tendency for church music directors to adhere closely to presentations of so-called standard oratorios. It is an encouraging sign when some of the more adventurous organists and choirmasters include in their schedules for the coming season numerous works that are new to most church congregations or seldom heard by them. A partial list of these unhackneyed oratorios and cantatas to be given this season in New York City follows:

A Canticle of Man — Rawsthorne
Feb. 5, St. Paul's Chapel, C.U.
Dona Nobis Pacem — Williams
Nov. 13, Riverside Church
Dream of Gerontius — Elgar
— St. Paul's Chapel, C.U.
Fantasia on Christmas Carols — Williams
Jan. 8, Riverside Church
Hora Novissima — Parker
Nov. 6, Fifth Ave. Presbyterian
Nov. 20, Riverside Church
Nov. 28, St. Bartholomew's Church
Everyman — Davies
— Brick Presbyterian Church
King David — Honegger
Jan. 30, Church of the Ascension
Lamentations of Jeremiah — Ginestera
Dec. 1, St. Paul's Chapel, C.U.
Magnificat — Williams
Jan. 8, Riverside Church
Mass — Langlais
April 29, Church of the Heavenly Rest
Mass in C Minor — Mozart
Nov. 6, Church of the Heavenly Rest
Music for Multiple Choir and Brass — Gabrieli
Feb. 26, Church of the Heavenly Rest
New Year Cantata — Bach
Jan. 1, Fifth Ave. Presbyterian Church
Pilgrim's Progress — Milford
Nov. 21, St. Bartholomew's Church
Psalmus Hungaricus — Kodaly
— St. Paul's Chapel, C.U.
Raising of Lazarus — Rogers
May 13, St. Paul's Chapel, C. U.
Rejoice, Beloved Christians — Buxtehude
(New Years Eve) Brick Church
Requiem Mass — Durufle
Nov. 7, St. Bartholomew's Church
The Christmas Story — Schutz
Dec. 18, Church of the Ascension
The Redeemer — Dickinson
— Brick Church
The Reproaches — Palestrina
—(Palm Sunday) Brick Church
The Way of the Cross — Georges
—(Palm Sunday) Park Ave., Christian Church
Three Motets — Roger-Ducasse
— St. Paul's Chapel, C.U.

Of course there will be special ceremonies and festival occasions in which sacred music will play an important part, including the annual "lighting of the Christmas Trees" (Dec. 11 or 18) on Park Avenue, with its attendant services on the porch of the Brick Church and with music by the United Choirs, the Bell Ringer's Choir, brass quartet, and organ. Also the Ascension Day Festival Service of Music (May 10) at which will be sung the winning anthems of the 1955-56 competitions, at the Church of the Ascension. The usual and plentiful supply of Christmas, New Year, and Easter carols will be sung in and out of doors and will play featured parts in the coming year's musical program. The announcement of many other special sacred music services will be made in these columns from time to time.

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(*Continued from page* 10)

A FEW TRAVEL SUGGESTIONS FROM SHIP AND AIR LINES . . .

CUNARD LINE: A century and more of ocean-going experience has gained the Cunard Line a reputation for the utmost in gracious living at sea, and offers the greatest variety of sailing dates and accommodations. The *Queen Elizabeth* and *Queen Mary,* the largest ships in the world, maintain a weekly express sailing, with five other ocean liners making more leisurely voyages on the New York run, and six—including the brand new *Ivernia* and *Saxonia* —out of Canadian ports. Such frequent sailings offer voyages terminating in either England or on the Continent convenient to all Europe's abundant music festivals. Cunard cruises, too, suggest scope for the music-minded traveler interested also in relaxation and sightseeing, for many of these terminate in Europe and offer stop-over privileges with return to North America in any later Cunard sailing included in the cruise fare.

GRACE LINE operates 12-day cruises from New York to the Caribbean visiting Curacao in the Netherlands West Indies, La Guaira (port of Caracas) and Puerto Cabello in Venezuela, and Cartagena in Colombia. The *Santa Rosa* and *Santa Paulo,* upon which these cruises are operated, were built especially for warm-weather cruising. All staterooms are full outside rooms and each has private bath. Public rooms are all up top on the Promenade Deck where there is ample light and air. The Dining Room has a dome that rolls back to permit dining under the stars. The Club, with its fine dance floor, orchestra, and bar opens upon a wide verandah overlooking the swimming pool. The large outdoor tiled swimming pool and beach deck are popular centers of activity with passengers often spending the entire day in comfortable beach attire and having luncheon served at the umbrella-topped tables.

HOLLAND-AMERICA LINE: Frequent sailings of the Holland-America Line's passenger fleet provide travelers to Europe with a choice of ships that are distinctly different, yet alike in the high standards maintained on each. Flagship of the fleet is the luxurious *Nieuw Amsterdam,* carrying First, Cabin, and Tourist Class passengers. The luxuriousness and flawless service offered by the *Nieuw Amsterdam* is unsurpassed. Her sisterships, *Maasdam* and *Ryndam,* offers budget-minded travelers modern accommodations for as little as $165, one-way fare. With a limited number of First Class rooms, these entirely air-conditioned vessels afford tourist passengers near run-of-the-ship privileges. The two ships sail the same route as the *Nieuw Amsterdam* and, in addition, call frequently at Cobh, Ireland. In view of the present heavy demand for accommodations in all classes on Holland America's 1956 sailings, the company urges all prospective travelers to make their reservations as early as possible.

ITALIAN LINE: The Italian Line vessels, *Andrea Doria* and *Cristoforo Colombo,* will make 29 express round trips between New York and Mediterranean ports beginning Jan. 3. These two vessels cross the Atlantic in the same average time as most luxury liners, reaching Gibraltar in six days, then give passengers 1,000 miles of cruising in the mild Mediterranean, reaching Naples in 8 days, Cannes and Genoa in 9 days. They are among the fastest vessels in the Mediterranean. Twenty-five cruise-like voyages will be made to the Mediterranean by the *Vulcania, Saturnia,* and *Conte Biancamano,* calling at up to seven extra ports en route. Ports served by the *Conte Biancamano* include Lisbon, Casablanca or Tangier, Gibraltar, Barcelona, Genoa, Palermo, and Naples. The *Vulcania* and *Saturnia* will make Trieste their European terminal, calling at Lisbon, Gibraltar, Palermo, Naples, Patras, and Venice en route. The longer itineraries for the latter two ships will continue to be sold at regular transatlantic rates. No increase is contemplated.

AIR FRANCE: The world's oldest commercial airline offers direct, non-stop Super Constellation service to Paris from New York and Boston. These flights offer convenient connections on famous Vickers Viscount ships to the major cities in Germany as well as such music centers as Vienna, Rome, and London. In addition, Air France offers direct service from Chicago to Frankfurt via Montreal.

BRITISH OVERSEAS AIRWAYS CORPORATION operates both first-class and tourist Stratocruiser services between New York and London, while British European Airways (BOAC's sister corporation) operates Viscount and Elizabethan services to 54 destinations in Europe and North Africa which are chiefly tourist fare, with the exception of the popular luxury "Silver Wing" services to Paris, Amsterdam, Brussels, and Lisbon. BEA serves the art centers of Europe, paying particular attention to passengers traveling to the various music festivals on the Continent and within the British Isles. There is a service direct from London to Salzburg, operating four times a week during the midsummer music festivals, as well as a Viscount pro-jet airliner service from London to Edinburgh, which is called "The Festival" to commemorate Edinburgh's annual event.

PAN AMERICAN WORLD AIRWAYS offers some interesting facts to the traveler who plans to spend some time in Paris. The Pan American report states that tourists can see, do, and eat the best Paris has to offer on a budget of $50 a week! One can cut corners by using the subway at six cents a ride, and eating in the little bistros near the Latin Quarter where economy-minded French students go. Visitors do well to remember that some of the best things in Paris are free—the fashion shows, art galleries, the Flea Market, parks, gardens, and scenic banks of the Seine. Beginning April 1, the round-trip fare New York to Paris via Pan American World Airways is $558 tourist or $756 first-class. The airline also operates flights to Nice via Lisbon and Barcelona.

SCANDINAVIAN AIRLINES SYSTEM: S-A-S offers an interesting variety of two- and three-week European "Pennywise" all-expense vacation tours. These low-budget "Pennywise" tours include air trip, hotels, meals, trains, motor coaches, steamers, transfers, sightseeing, guides, and taxes. For as little as $567, these tours will prove attractive to the budget-minded traveler. All details are handled for you: hotel and train reservations, sightseeing excursions with English-speaking guides. The overall tour, however, is non-conducted. You're independent, with plenty of time to do as you please. The S-A-S "Pennywise" itineraries includes such spots as London, Paris, Rome, Copenhagen, Glasgow, Cologne, Interlaken, Florence, Pompeii, The Riviera.

TRANS-WORLD AIRLINES: TWA serves the great operatic and symphonic centers of Milan, Rome, and Madrid, and also Vienna and Salzburg through the Frankfurt gateway. A notable innovation in trans-Atlantic service was the introduction of TWA's new luxurious Super-G Constellation schedules from San Francisco and Los Angeles to London and Frankfurt, with one stop in New York. Other Super-G flights to Europe will originate in New York. By January, Super-G service will be extended to Paris and Rome. Most inviting to many vacationers is TWA's convenient easy-on-the-budget Time Pay Plan on which the prospective traveler may include all fares, tours, and other expenses. See your travel agent for details on TWA's Time Pay Plan.

UNITED AIR LINES: Tips on how to take advantage of "free mileage" on business or pleasure trips are revealed by United. They point out that local travelers bound for California or the Pacific Northwest are able to reach their destination via any of United's three coast-to-coast routes, and return on another. This means business calls can be wrapped up in one flight while vacationists enjoy sightseeing dividends —all at little or no additional air fare. First-Class passengers receive unlimited stop-over privileges. A person flying to San Francisco, for example, may return by way of Los Angeles at no extra charge. Likewise San Francisco-Portland. United's half-fare family plan enables the passenger's spouse and children under 21 years of age to go along at half fare on Mondays, Tuesdays, and Wednesdays. Costs are reduced an additional five per cent with the purchase of a round-trip ticket.

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